

AMERICA'S TRANSFORMATION

SPECIAL
LGBT
ISSUE

Entertainment WEEKLY

LAVERNE COX

The *Orange Is the New Black* star talks about her early struggles in Hollywood, the Caitlyn Jenner phenomenon, and acceptance—finally



From
Will to Willow

THE
50
GAY TV AND
MOVIE
CHARACTERS
WE LOVE
THE MOST



PLUS
A Gay Ole
Time With
BILLY
EICHNER,
JONATHAN
GROFF,
and
ANDREW
RANNELLS



and
MORE!

DWAYNE
JOHNSON

ballers



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SERIES PREMIERE
JUNE 21, 10PM **HBO**

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The Must List

1

JURASSIC WORLD

Hold on to your butts! These dinos (and this movie) are big, mean, and slick. Watching a massive mosasaurus leap from the water to chomp a dangling shark? It's enough to impress even the most jaded box office patrons. (Rated PG-13)



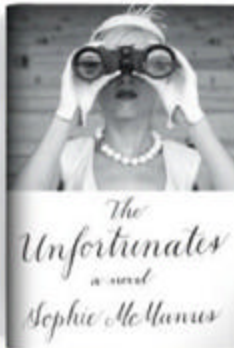
Bryce Dallas Howard and Chris Pratt



2 "MAKE THAT S--- WORK," T-Pain feat. Juicy J

The king of Auto-Tune reclaims his throne with a bonkers club-ready smash featuring double-time handclaps, wind chimes, and a guest verse by Juicy J.

3 THE UNFORTUNATES, by Sophie McManus In this witty saga of decadence and corruption, a dying heiress and her family try to salvage their reputations (and riches) but trip over their own secrets and lies. Culminating in a shocking crime, *The Unfortunates* is a strong, gripping debut.



4 ME AND EARL AND THE DYING GIRL A Sundance smash, the teen-cancer dramedy—with its sharp script and star-making performances—has been dubbed a smarter, scrappier *The Fault in Our Stars*. Bring Kleenex. (Rated PG-13)

5 JONATHAN STRANGE & MR NORRELL

Bringing Susanna Clarke's beloved fantasy opus to screen, BBC America pulls off a daunting magic trick with smarts, spectacle, and stunning performances by Bertie Carvel and Eddie Marsan as rival illusionists. (*BBC America, Saturdays, 10 p.m.*)



6 ORANGE IS THE NEW BLACK Season 3 of Netflix's captivating prison series is juicier and pulpier than ever. Laura Preon returns to get Taylor Schilling all hot and bothered, bedbugs bedevil everyone, and the prison gets a new...oh, why spoil it? Binge!



7 LANTERN, by Hudson Mohawke The second full-length album from the Scottish producer, DJ, and Kanye West associate traffics in tough beat science, gauzy soundscapes, and sexy vibes thanks to guest vocalists including Miguel and Jhené Aiko.

8 THE WOLFPACK This riveting doc tells the story of six brothers who spent their youth locked inside their Manhattan apartment. Their only exposure to the outside world was the films they watched—and meticulously re-created at home. (*Rated R*)



9 SECOND LIFE, by S.J. Watson From the author of 2011's best-selling *Before I Go to Sleep* comes another twisted thriller: After her sister turns up dead, Julia learns she had been involved in a dark world of cybersex and logs on to investigate—but soon gets caught up herself.



10 THE VIRGIN SUICIDES 15TH ANNIVERSARY DELUXE EDITION, Air The French duo's soundtrack to Sofia Coppola's 2000 directorial debut remains deeply moving and infectious, and this handsome reissue introduces extra tracks and includes a limited-edition vinyl.

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ON THE TOWN

"I was never in the closet in my life," says Andrew Rannells (center, with Billy Eichner and Jonathan Groff). "When I was 13 years old, I volunteered at the Gay Games, handing out brochures. I don't know.... I just liked being gay!"

ON THE COVER Laverne Cox photographed exclusively for EW by Alexei Hay on May 11, 2015, in New York City

STYLING: ALICIA LOMBARDINI/WALTER SCHUPPER
MANAGEMENT; HAIR: BRADLEY IRION/ABTP;
HAIR ASSISTANT: JASMINE GIBBS; MAKEUP:
DEJA SMITH/CHANEL ROUGE COCO/DD STUDIOS;
MANICURE: JACKIE SAULSBURY/DIOR/WALTER
SCHUPPER MANAGEMENT; PROPS: TOM
MCMILLAN/BEDMARK STUDIOS; DRESS:
AZZEDINE ALAÏA; EARRINGS: FRED LEIGHTON

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24 COVER **Laverne Cox** She's the most famous transgender actress in America. She might also be the most enlightened woman in Hollywood. Now she's just waiting for the rest of America to catch up. *BY MELISSA MAERZ*

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LAVERNE, SURELY

This is a difficult editor's letter for me to write—not because I've lost the power to type, but rather because I don't want to mess it up. EW has a long history of covering issues important to the gay community, dating back to 1991 when we first published the names of notable entertainment figures who had died of AIDS. Since then, the movement's wins and losses have been exhaustively chronicled in our pages. But this is the first time in 15 years that EW has devoted an entire issue to gay, lesbian, and transgender entertainment—or as we've playfully dubbed parts of it, “the totally not-straight issue.”



The timing for this tribute couldn't be more appropriate: The Supreme Court seems ready to legalize gay marriage nationally, LGBT characters are all over TV and movies, and the transgender movement, which was hidden in the fringes of society even just three years ago, is at the center of our collective dialogue thanks to pioneers like Caitlyn Jenner and our cover subject, Laverne Cox, who talks to EW's **Melissa Maerz** about her journey. “Let's acknowledge that, yes, I'm on the cover of ENTERTAINMENT WEEKLY, and a lot of makeup has been done, there's a lot of fake hair,” Cox says. “But I'd like to think I'm on the cover of ENTERTAINMENT WEEKLY because I'm on a show that people love, and I'm a talented actress, and I have a lot of intelligent things to say.” Absolutely—see for yourself on page 24.

Unlike the civil rights movement, which was sparked by a groundswell of protests and activism, pop culture—TV in particular—has been an (or perhaps *the*) impetus for the public's acceptance of LGBT issues. As Vice President Joe Biden famously said: “I think *Will & Grace* probably did more to educate the American public than almost anything anybody's ever done so far.” Editor at large **Mark Harris**—who will bludgeon me with a rainbow flag if I reveal how many years he's been on the LGBT beat for EW—provides perspective on the latest wave of entertainment featuring transgender characters, while senior editors **Bill Keith** and **Kevin O'Donnell** have put together a package of stories that contains everything

you'd expect from any EW issue: intelligence, humor, and a reference to *Buffy the Vampire Slayer*.

Speaking of beloved TV shows, ENTERTAINMENT WEEKLY played a big role at Austin's ATX Television Festival last weekend. If you're a TV fan, it's Eden/Valhalla/Nirvana rolled into one—the stars and creators of your favorite series flocked to town and were eager to chat with their fans. My favorite moment* was the EW-sponsored reunion of *Gilmore Girls*, moderated by EW Radio's **Jessica Shaw****. Seventeen members of the *Gilmore* family came together to reminisce about their favorite episodes and spilled about a possible movie(!). You can watch the panel in its entirety at ew.com/gilmoregirlsreunion, and it will be replayed on EW Radio (SiriusXM Channel 105) June 16 at 6 p.m.

Hope you enjoy.

HENRY GOLDBLATT

*If I'm being completely honest, that was my second-favorite moment. My favorite: the hours I spent devouring my weight in guacamole and queso.

**Do you miss The Shaw Report? Tweet me your opinion @HenryGoldblatt.

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#AstronautWives

On the Scene

ENTERTAINMENT WEEKLY at the ATX Television Festival

GILMORE GIRLS. DAWSON'S CREEK. QUEER AS FOLK. No, we're not talking about your dream DVR lineup in Y2K—those were just some of the casts and crews reunited at the fourth annual ATX Television Festival in Austin—a sizzling three days in which we learned about our favorite shows via panels, screenings, and Q&As. Below, a sampling of what EW overheard. —NATALIE ABRAMS



Amy Sherman-Palladino, Milo Ventimiglia, Kelly Bishop, Lauren Graham, Daniel Palladino, Scott Patterson, and Alexis Bledel

QUEER AS FOLK: WILL IT GET REMADE? ▶

Everything else is being rebooted—could the groundbreaking LGBT series *Queer as Folk* be next? The cast and creators, reunited 15 years after its debut, said they're open to it. "We'd start with a totally new cast," joked EP Ron Cowen. Added cast member Peter Paige, "It's amazing to think 10 years after we ended, the show is still being found."



Robert Gant, Daniel Lipman, Gale Harold, Ron Cowen, Peter Paige, and Randy Harrison

◀ BROOKLYN NINE-NINE: WILL THEY? WON'T THEY?

Brooklyn Nine-Nine boss Dan Goor touched on what will happen between Jake (Andy Samberg) and Amy (Melissa Fumero) next year, after they smooched in last season's finale. "It's not smooth sailing," Goor said. "They work together, they're different personalities. They kissed in a moment of trauma, and now they have to figure out what's happening."



EW Radio's Jessica Shaw, Dan Goor, Chelsea Peretti, and Melissa Fumero

◀ GILMORE GIRLS: WILL THERE BE A MOVIE?

There *could* be. Maybe. Someday. Nearly the entire cast of *Gilmore Girls* reunited with show creator Amy Sherman-Palladino to dish on the beloved dramedy. "It would have to be the right everything—the right format, the right timing.... If it ever came around, we would all jump in and do it," Sherman-Palladino said—to obvious applause.



Graham and Bledel

▼ THE SIMPSONS: WILL BART REALLY DIE?

Gathering for one of the first times since the news of Harry Shearer's exit (which they stayed mum on), the *Simpsons* producers had major news: After 25 years, Sideshow Bob (voiced by Kelsey Grammer) will finally kill nemesis Bart Simpson this fall. But fear not—his diabolical plan only comes to fruition during the annual Halloween special, and Bart lives on in the regular series. Also back this season: Spider-Pig!



Al Jean, James L. Brooks, David Silverman, and Matt Selman

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WITHOUT LIGHTING A FIRE



Logo
TRAILBLAZER
HONORS

Saturday, June 27th 8/7c

An event celebrating those who forged new paths to LGBT equality.

The Week's Best Sound Bites

"Unless you're slumming it in Bed-Stuy, I seriously doubt you know my assistant."

—Diana (Miriam Shor), when a former colleague of Liza's (Sutton Foster) recognizes her, on *Younger*

"Oh, I just love it here. I think it's great. The mountains. The pine trees. The look of fear in everyone's eyes."

—Ethan (Matt Dillon), enthusing about how much he's enjoying his new home, on *Wayward Pines*

"Just missing a shirt that says 'I've never felt the touch of a man.'"

—Susan (Melissa McCarthy), reacting to the frumpy disguise the CIA gives her, in *Spy*

"A new study says that since the '90s, Americans have become more accepting of casual sex. And here I am still doing it with my tie on like an idiot."

—Seth Meyers on *Late Night*

"Please recycle."

—Ruthie Ann Miles, reading her acceptance speech from her phone, at the Tony Awards

"He's the bagman, yeah, but he's also the bad man."

—Dan (Reid Scott), trying to implicate Gary (Tony Hale) during a deposition, on *Veep*

"Curriculum night? Please. They're in preschool. What's next: They're going to major in finger painting and sand?"

—Jill (Jill Kargman), attending her children's school event, on *Odd Mom Out*

"I'm doing my reality show right now—*Wahlburgers*, on A&E. If they tried to cut out my mother I'd kill somebody, even if she sucked as bad as Drama probably sucks."

—Mark Wahlberg, to Vince (Adrian Grenier), in *Entourage*

"Please, Denise has feline asthma."

—Scott (Josh Vokey), pleading with Rudy (Ari Millen) for his cat's safety, on *Orphan Black*

SHOR: TV LAND; DILLON: FRANK OCKENFELS/FOX; MCCARTHY: LARRY HORRICKS; SCOTT: PAUL SCHIRALDI/HBO; MILES: CHARLES SYKES/AP IMAGES; MEYERS: PETER KRAMER/NBC; KARGMAN: MATT HOYLE/BRavo; WAHLBERG: CLAUDETTE BARUS; VOKEY: BBC AMERICA

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THE GUM YOU LOVE, NOW UNWRAPPED
HELPS FIGHT CAVITIES



CATCHING UP WITH TARAJI AND TERRENCE [P. 16]



News & Notes



(Clockwise from left) Lena Dunham, Tina Fey, Anna Kendrick, Mindy Kaling, and Gabourey Sidibe

The New Voices of the Best-Seller

Forget Hollywood glamour. Real talk from real women is the new celebrity memoir—and readers can't get enough.

BY ISABELLA BIEDENHARN

ONCE THE RESULT of a storied career and a long life—or at least a traumatic one—memoirs have become the medium of choice for a certain type of celebrity: young, witty, often female, with a loyal fan base and a distinct (and unfiltered) point of view. The latest to seal a book deal? *Empire* and *Precious* star Gabourey Sidibe, 32, whose forthcoming collection of personal stories spurred a fervent publishing auction, reportedly selling to Houghton Mifflin Harcourt for north of \$2.5 million.

To justify an advance of that size, Sidibe's book will have to sell more than 500,000 copies. It's no small figure, especially considering her writing credits don't stretch far beyond her (well-received) Twitter account, but Eamon Dolan, who has his own imprint at Houghton Mifflin Harcourt, isn't worried. "You often wonder, in this day and age, 'Can someone write 240 pages as well as they write 140 characters?'" says Dolan.

"The thing about it that makes us feel like it might actually work—even though she doesn't have quite the Q rating of Tina Fey—is that Gabby's such a goddamn good writer."

In 2011, Fey's mega-best-seller, *Bossypants*, kick-started a wave of smart, funny, relatable memoirs. "That was really a benchmark book," says Trish Boczkowski, VP/editorial director for Crown Archetype. "She got a sizable advance, and I think in a way she set a precedent for that, because hers was such a successful experiment." When Mindy Kaling's *Is Everyone Hanging Out Without Me? (And Other Concerns)* emerged six months later to similar success, a trend was born, and everyone from Lena Dunham to Amy Poehler joined in. "It's become kind of a tried-and-true formula," Boczkowski says. "If you just look at the numbers on [Nielsen] BookScan between Lena Dunham, Amy Poehler—they all hit that really high-six-figure-to-one-million-copies [sales] mark." Which is why publishers are ponying up such large advances: In May it was reported that Kaling and longtime pal B.J. Novak pulled in \$7.5 million for a joint book about their friendship and off-and-on romance.

There's logic behind these best-sellers. "Lena Dunham, Tina Fey, and Mindy Kaling—these people are writers by trade," Boczkowski says. "And comedians in general, too, are people who have a bead on culture, and are kind of commenting on the cultural conversation at large." These particular writers' backgrounds are in TV, a driving factor in the rise of essay collections as opposed to straightforward tell-alls. "They're episodic because these people are used to thinking in episodes; they're used to thinking in skits," Dolan says. Essays also help with a more mundane issue: scheduling. "[Fey, Kaling, and Dunham] were actively involved in making shows at the time they were writing these books, so they had to

grab time when they could.... You can knock something off in a week, when you have downtime, then come back a few weeks later and knock off something else."

When it comes to reaching readers, these books are succeeding because they're written with clear-eyed honesty—so much so that reading them feels like you're chatting with your best friend.

"Candor is an important consideration," says Paul Bogaards, publicity director at Knopf. "How candid are they going to be about their experiences and their life? If you think it's going to be a whitewash, there's not going to be as much interest." Brutal self-deprecation is a craft that Kaling, Dunham, and Fey have professionally perfected, but for

celebrities who aren't writers by trade—like Sidibe and *Pitch Perfect* star Anna Kendrick, who signed a deal in April for a fall 2016 title—publishers are literally

banking on their relatability, which is often tested on Twitter. One of Sidibe's slick responses to her detractors went viral last year ("To people making mean comments about my [Golden Globes] pics, I mos def cried about it on that private jet on the way to my dream job last night #JK"), and Kendrick's random life observations ("I like to think of myself less like 'an adult' and more like a 'former fetus'") are so popular among the millennial set they're frequently turned into BuzzFeed posts.

"I'm less interested in the soup-to-nuts 'I was born in the house I helped my father build' kind of memoir than I am in one that takes up a certain aspect of the person's life and really digs into it," says Dolan. The ungarded nature of this new brand of tell-all takes a fan's relationship with a celebrity to a deeper level. "There's something you can get out of a book that's really personable and relatable," says Boczkowski. "It's an experience, to engage with an idol like that."

A Penny for Your Thoughts

EW predicts what kinds of advances these currently bookless stars could earn should they put pen to paper



\$3M

RASHIDA JONES

She's Harvard-smart with a famous dad but doesn't quite have the impact of her peers.



\$4M

AMY SCHUMER

Insiders are "sure" the fresh, subversive comic will write a book someday—and it will be "huge."



\$4M

MELISSA MCCARTHY

Blockbuster films, two hit shows, writing chops, sass for days? McCarthy is a no-brainer.



\$6M

ABBI JACOBSON & ILANA GLAZER

The Comedy Central darlings have it all, including BFF-level likability.



\$10M

TAYLOR SWIFT

Her 58.7 million Twitter followers and fans would devour her endless Hollywood gossip.

"‘Celebrity’ can sometimes imply a lesser work," says Paul Bogaards, publicity director at Knopf. "But we're living in an era of celebrity nonfiction that happens to be pretty good."

For more inside looks at the publishing industry, tune in to **Off the Books** with EW's Tina Jordan and Stephan Lee every Monday at 2 and 6 p.m. on SiriusXM Channel 105



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Q & A

Taraji and Terrence: “We Are Pretty Hilarious!”

Missing *Empire*? Here's your fix: **Taraji P. Henson** and **Terrence Howard** host Spike's **Guys Choice Awards**, airing June 18. EW sat down with the duo—who bicker as much as *Cookie* and *Lucious*—for an unfiltered talk about their friendship, preshow jitters, and the Lyons. —CARRIE BELL

You're used to being in front of the camera, but does hosting introduce new nerves?

TARAJI P. HENSON It helps when you have a partner. I host the *Celebration of Gospel*, too, and that's just me, so there's a little more pressure. But God is with us. Well, with me—I don't know who's with Terrence.

TERRENCE HOWARD I got the other guy on my side. Big Devil. Big D is my rolling buddy!

HENSON Oh, God.

HOWARD No—oh, D.

Do you have a hosting style?

HENSON We're always paired together when it's very dramatic, but we are pretty hilarious! Actually, I'm really funny. He stays in his lane and lets me do my thing. He lets me do my *thang*.

You go way back. Did that help on the *Empire* set?

HENSON If we hadn't already been through *Hustle & Flow*, *Cookie* and *Lucious* would be less interesting. Terrence wouldn't be who he is if it wasn't for me.

HOWARD Yup, and Taraji wouldn't have any public appearance or appreciation without me.

Are you going to channel the Lyons during the show? Will we see any scarves? Animal prints?

HENSON Maybe. Terrence might wear a rose.

HOWARD I like flowers, the way they scent out my life.

Do those costumes bring your characters to life?

HOWARD They do. Like when they put that f---ed-up s--- on me last year, some of them clothes was jacked up.

Had me looking like Barney.

HENSON Well, they did ask you to lose 20 pounds, so that's on you, Terrence.

HOWARD They didn't have to put me in purple.

HENSON Just lose the 20 pounds, Terrence, and feel good in any color.

How do you view the impact *Empire* has had on entertainment?

HOWARD We have been told for years that African-American art had no worldwide foundation. But this show is number one in every country it goes to. It's allowing more people into the game. We love that. [Pauses] But we really love the opportunity to renegotiate soon.

HENSON Oh my God. Can we end this now before he just shoots himself in the foot or in the mouth or in the face?

WHAT'S UP WITH APPLE MUSIC?

Burning questions linger from Apple's June 8 unveiling, hosted by CEO Tim Cook and Drake. —ERIC RENNER BROWN

How will my iPhone's music app change?

It'll have a fresh look. When Apple Music—an amped-up iTunes Store and Spotify competitor—launches on June 30, the bar at the bottom will boast new tabs: For You, New, Radio, Connect, and My Music, which will allow all of your music to live in one place.

What happens to my tracks that aren't streaming on Apple Music?

They get to stay. Music you've purchased from iTunes or uploaded from CDs will automatically live in the Cloud—including those tracks from your brother's doomed college punk band.

What is Connect?


It's Apple's free platform for artists and their fans to, ahem, connect, and boasts special features. “We’ve added something called Sound Bite,” says Steve Gedikian of Apple product marketing. “It’s a really simple way for an artist to share a thought, a comment, an interesting guitar riff—whatever it is they imagine and want to share, and it’s 10 seconds long.”

Will I ever need to purchase music again?

Yes, sort of. A \$9.99 monthly subscription lets you stream any track. And unlike Spotify Premium, which lets you save 10,000 songs for offline use, you can save up to 100,000. But if you want to own them forever, you'll still have to hit the iTunes Store.



Drake, who will release his next album using Apple Music's Connect, at the June 8 event

A promotional poster for the TV series BattleBots. The background is a bright, fiery orange and yellow, suggesting a battle arena. In the foreground, three people (a man, a woman, and a child) are standing in a boxing ring, cheering with their arms raised. They are holding small remote controls. The ring has a metal railing. In the background, two large, dark, mechanical robot arms are visible, one on the left and one on the right, both with sharp, metallic claws. The text is centered in the middle of the image.

Who will build
the ultimate fighting machine?

BATTLEBOTS

NEW SERIES
JUNE 21 SUNDAYS 9|8c



#BattleBots



(Clockwise from far left) Megan Hilty and Katharine McPhee at the June 8 performance; Christian Borle and Debra Messing; Will Chase and Hilty; McPhee and Wesley Taylor

Will *Smash* Get a Second Act?

The NBC series has been off the air for two years—but don't call it dead just yet. —TIM STACK AND MARC SNETIKER

SOME CANCELED TV shows get Netflix reboots, some get a last-minute save from Hulu, and others—like NBC's infamously ill-fated 2012 musical dramedy, *Smash*—get a one-night-only reunion on Broadway. Thanks to the fastest-funded theater Kickstarter in history—\$100,000 in three hours—the cast of *Smash* (including Debra Messing, Katharine McPhee, and Megan Hilty) reunited in New York on June 8 for a sold-out concert production of *Bombshell*, the fictional musical-within-the-show about Marilyn Monroe. In doing so, they raised more than \$800,000 for performing-arts nonprofit the Actors Fund. Messing, who played writer (and scarf lover) Julia Houston, tells EW, “*Smash* never was the show we all wanted it to be...but to be able to put it on an actual Broadway stage for the people who most loved it felt like a perfect cherry on the cake.”

The series had a tumultuous two-season run with off-camera drama (creator and playwright Theresa Rebeck stepped down as showrunner) and occasional onscreen loopiness (hello, Bollywood dream sequence!). But despite its brief life span and uneven story lines, *Smash* has amassed a cultlike following thanks largely to an original soundtrack that can hold its own against the best of Broadway. “There’s not a week that [goes] by where someone [doesn’t] tell me how much

they loved *Smash*,” says executive producer Neil Meron. Adds Scott Wittman, who directed the reunion event and co-wrote the show’s music with his partner, Marc Shaiman: “The songs have such a life, and [on YouTube there are covers by] everyone from a drag bar in Atlanta to a 14-year-old boy in his bedroom to high school choirs and marching bands. I know there’s a life out there for it somewhere.”

That’s what fans are hoping. EP Steven Spielberg’s original dream for *Smash* was to create

a full-blown Broadway musical born from the TV show; Monday’s performance felt like a sign of life. While a stage production would require a book, one bonus is that there’s already a built-in audience for the score. “Even though *Smash* didn’t have enough viewers to allow NBC to continue it, it was still millions of people,” Shaiman says. “Millions of people were hearing these songs every week, and that’s a lot of people!” *Smash* executive producers Craig Zadan and Meron, who also produced the *Bombshell* concert, insist that they’re just basking in the success of the performance. “Of course we’d love to see *Bombshell* have a life on the stage,” Meron says. “But we’d also like to catch our breath and then see where everyone is at.” But Messing has faith: “There’s a real musical there, if they get a really talented book writer.” Perhaps one who loves knitted accessories. (Additional reporting by Hillary Busis)

McPhee and Hilty on the NBC series



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First LOOK



Danielle Schneider, Dannah Phirman, Casey Wilson, Erinn Hayes, Andrea Savage, Angela Kinsey, and Tymberlee Hill

This Week in TV Reunions

The red carpet played reruns as '90s TV casts and creators connected.

—KEVIN P. SULLIVAN



Full House

Danny Tanner (Bob Saget) and Uncle Jesse (John Stamos) got a head start on the upcoming Netflix reboot June 5 at the "Cool Comedy—Hot Cuisine" benefit in Beverly Hills.



Seinfeld

Larry David met up with the fictionalized version of himself and his *Fish in the Dark* replacement, Jason Alexander, at the Tony Awards.



Frasier

Either the Crane brothers (David Hyde Pierce and Kelsey Grammer) spent some time together at the Tonys, or we fell asleep in front of the TV again.

The Hotwives of Las Vegas

SEASON 2 OF Hulu's *Real Housewives* spoof, *The Hotwives of Orlando*, returns on Aug. 18, and it's swapping the Sunshine State for Sin City. With the new locale come fresh characters—Angela Kinsey (*The Office*) trades in season 1's devout Crystal Simmons for the manipulative First Lady of the Strip, and Casey Wilson

(*Marry Me*) portrays an extremely pregnant woman named Jenfer—but the fake boobs, tight dresses, and over-the-top drama remain. Above, Jenfer goes into labor at a book party celebrating the launches of *everyone's* memoirs, delivering her baby with such force it flies across the patio and lands

in a lawn chair. "Our prop person was up on a ladder with my 'baby,' which was a plastic doll with fishing wire attached to it, and literally yanked it like you would pull a fish out of water," Wilson says. "The only thing running through my head was 'How did I get so lucky, to be a part of such madness?'" —SHIRLEY LI

5 TRIVIA TAKEAWAYS FROM THE TONYS

The 69th Annual Tony Awards, which aired June 7 on CBS, brought plenty of teachable moments for Broadway fans both casual and die-hard.

—MARC SNETIKER

1 Fun Home made history by scoring the first Tony for an all-female composing team (Jeanine Tesori and Lisa Kron) and, quite simply, by being the first Best Musical winner about a lesbian in a funeral home.

2 Save for Helen Mirren's deserved win for playing Queen Elizabeth II in *The Audience*, the rest of the **Hollywood A list came up empty-handed**. Remember the name Alex Sharp—he's the 26-year-old who won best actor for his turn in *The Curious Incident of the Dog in the Night-Time*, beating out Bradley Cooper and Bill Nighy.

3 The sixth time was the charm for theater vet Kelli O'Hara, who finally notched **her first Tony** for *The King and I* (though she also

deserves an award for surviving *Peter Pan Live!* last December).

4 The telecast hit an all-time ratings low with 6.8 million viewers (twice as many watched game 2 of the NBA Finals on ABC), perhaps because this year's ceremony was the most "inside Broadway" in years, with **Kristin Chenoweth and Alan Cumming** (left) as hosts and a winners' list of mostly stage names.

5 Still, Broadway's 2014-15 season was its most attended (13.1 million), **highest-grossing** (\$1.36 billion) year ever, so if you're wondering why the decade-old *Jersey Boys* closed the show or why non-nominated *Finding Neverland* performed at all, just give your regards to the booming box office.



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LGBT



Plus

Lady Liberated

Orange Is the New Black's Laverne Cox: breaking down walls by breaking it down

p. 24



The Transition Will Be Televised

The invaluable impact TV has had on how America sees transgender people

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A Night Out With...

Billy Eichner, Jonathan Groff, and Andrew Rannells on life in the Tinder age

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Honor Roles

The best LGBT characters in film and on television from the past 25 years

p. 38

Put These on Your Gaydar

Projects from Ellen Page, Eddie Redmayne, Adam Lambert, and more

p. 42



Lady

L I B E R A T E D

LAVERNE COX IS THE
MOST FAMOUS TRANSGENDER ACTRESS IN
AMERICA. SHE MIGHT ALSO BE THE
MOST ENLIGHTENED WOMAN IN HOLLYWOOD. NOW SHE'S
JUST WAITING FOR THE REST OF AMERICA TO CATCH UP.

by Melissa Maerz

Photographs by Alexei Hay



Laverne Cox
photographed on
May 11, 2015, in
New York City

L

LAVERNE COX IS the most famous transgender actress in America. That's the best job she can imagine. It might also be the hardest. It means she got invited to the White House Correspondents' Dinner this year, where Michelle Obama summoned her for a big hug, but she also spent most of the night fielding endless press questions about Caitlyn Jenner, who had come out as transgender on *20/20* the night before. It means Cox made history as the first transgender actress to earn an Emmy nomination for her role on *Orange Is the New Black*, but she had to play a prostitute seven times before she got there. It means she gets Christmas cards from Beyoncé and takes selfies with Jane Fonda, yet still has to compete for the few transgender roles that exist, as if she were a Hollywood outsider. It means she's the public face for transgender America. And she's grateful for that. "I just wonder," she says, "am I allowed to be a human being?"

To be fair, Cox isn't just a human being. She's an icon. Walking into the NoMad bar in New York dressed in black, wearing over-size sunglasses and swinging a Gucci handbag behind her, she's nearly seven feet tall in heels, her hair swept into an elegant updo. People turn their heads as she sashays by.



She speaks and moves with the grace of a movie star from a bygone era, and yet she's never anything less than real. Slipping behind a table, she orders small plates that honor her low-glycemic diet. Most actresses would just order a double cheeseburger and never take one bite. Not Cox. "What a waste of a cheeseburger," she says, rolling her eyes.

Cox doesn't hide the fact that it takes a lot of hard work to be Laverne Cox. As a role model in the transgender community, she can't afford a single tabloid scandal or embarrassing paparazzi shot, and considering the questions she has fielded, it's hard to believe she's never given the wrong answer.

When *CBS This Morning* host Gayle King insisted that Cox was "born a boy," Cox patiently corrected her, noting that she was "assigned" a male gender at birth. When Katie Couric asked about her genitalia, Cox calmly explained that the preoccupation with surgery objectifies transgender people. Now that she's promoting *Orange Is the New Black*'s third season, she's being forced to answer more questions about Jenner, who made her debut as Caitlyn in *Vanity Fair* the week before the show's premiere.

Watching the media frenzy over Jenner, you can't help but wonder what Cox thinks. There was considerable talk about Jenner's



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surgery. There were objectifying comments about Caitlyn's body. And much of the coverage seemed to undo the progress that Cox has been fighting so hard to achieve.

She wrote a thoughtful response on Tumblr, reminding people that Jenner should be praised for her courage, not her looks. "This is why I'm so grateful that I had the luxury of transitioning in private," she says. "Because when you transition in the public eye, the transition becomes the story. I'm always disturbed when I see conversations about trans people that focus on surgery. But I believe Caitlyn will transcend this moment."

Most actresses never have to deliver public statements like these. Cox sometimes feels exhausted when she has to speak for an entire community. "I have those cranky moments where I really don't want to answer stuff or I'm annoyed by what people say," she admits, "but I am cognizant of the fact that if I'm bitchy, that's gonna be the story." And it won't just be about her—it will be twisted into a point about transgender women everywhere.

THIS IS HOW Cox allows herself to be a human being. Whenever she wants to say something she's not allowed to say, she transforms into her alter ego, whose name is What. "Like, *Whaaaaaat?*," she explains, cocking her head and throwing some shade. Cox developed the character a few years ago with her acting coach, Brad Calcaterra, who runs Act Out, a class that encourages LGBT actors to use their personal experiences in their creative work. "Brad's direction was like, 'She's the bitchiest queen from *RuPaul's Drag Race*. Embody that shell, and tell your own story,'" Cox explains. "It has been one of the most cathartic exercises ever."

It's no accident that What came into Cox's life around the same time that Sophia did. It was 2012, and after years of only appearing on shows like *Bored to Death* and *I Wanna Work for Diddy*, Cox was considering going back to school to get her master's degree in women's studies when she landed the breakthrough role on *OITNB*. As a transgender woman who committed credit-card fraud to finance her transition, then

“*My beauty is
not about
how I look,*”
she says.

*“My beauty is
about my heart
and soul.”*

had to abandon her wife and son for prison, Sophia is both ethically questionable and deeply sympathetic. She's the prison's beloved stylist, working wonders with inmates' hair to raise money for hormone treatments, but she's not always the best parent. Season 3 begins on Mother's Day, and a visit from her son leads to her giving advice about love. "Find a real insecure girl and practice on her," Sophia tells the boy. "That way, when you meet a girl you really like, you'll be good at it." He's baffled. "You really want to be a lady in a world where men do that?" he asks.

Though she doesn't get much screen time, Sophia is one of the most popular characters on *Orange*, and it's easy to understand why. She's funny and smart, and she doesn't suffer fools. It's the kind of complex role that breaks the glass ceiling for transgender actors. And yet when Cox went to the show's premiere, the public didn't immediately embrace her. "Here's this tall, stunning woman in a sequined dress, and I think people were like, 'What is this?'" Calcaterra remembers. He knew he had to prepare her for what was to come.

So he and Cox created What as a sassy smart-ass who could shame Cox before anyone else could. "[She] is saying, 'Who do you think you are to be walking the red

carpet? You're a man. You're nothing.'"

That exercise never gets easier. "The first five times I did it, I would just break down crying," says Cox. Still, she did lean on What to prepare for her most famous scene on *Orange*. The first-season episode "Lesbian Request Denied" shows how Sophia came to live in two different prisons, the one she landed in because of credit-card fraud, and the one she was born inside: her body. It shows her life before Litchfield—Cox's twin brother, M. Lamar, plays Sophia pre-transition—and we see her dress as a woman for the first time, admiring herself in the mirror in an ill-fitting dress, thinking about her future. The tragedy of this scene, of course, is we know what Sophia doesn't: Both as a prisoner and as a transgender woman, she will never be able to fully escape her past.

Orange creator Jenji Kohan says that moment captures what's so powerful about Cox. "Standing in front of the mirror in that bad dress, awkwardly trying to imagine what her life as a woman would be, she was wordlessly magnificent," Kohan says. "She told so much story without saying anything. She inhabits the character as opposed to being an actor playing a role." There she was, giving the performance of her life. And she wasn't really acting at all.

BORN IN MOBILE. Ala., to a churchgoing single mother who's still one of her best friends, Cox always just assumed that she was a girl. That changed in the third grade when her teacher told her mother, "Your son is going to end up in New Orleans wearing a dress if you don't get him into therapy right away." Other kids bullied her. One night, she swallowed too many pills, hoping never to wake up.

Cox has told this story before, both in the press and during her recent college tour, where she spoke about her life to students across the country. The emotions from those early years come back easily. But when you ask for more details about what her childhood was like, she finds herself at a loss for words. "The weird thing about my childhood is that I was there, but I wasn't," she says. "I was always in my imagination. It was safer there, because I could have this

(PP. 25-26) STYLING: AUCIA LOMBARINI; (WALTER SCHUPFER) MANAGEMENT: HAIR: BRADLEY IRON/ABTP; HAIR ASSISTANT: JASMINE GIBBS; MAKEUP: DEJA SMITH/CHANEL ROUGE COCO/OD STUDIOS; MANICURE: JACQUE SAULSBERY/DOOR; (WALTER SCHUPFER) PROPS: TOM MCILLAN/BEVARK STUDIOS; (P. 25) DRESS: AZZEDINE ALAÏA; (FARRING) DRESS: JUAN CARLOS ORLANDO



A pre-incarcerated Sophia in the first season



Cox with Lea DeLaria and Yael Stone in season 3 of *OITNB*

attitude like, ‘Screw you, I’m gonna get out of here and move to New York and be rich and famous! I’ll show all of you!’”

Cox studied theater and gender studies at Marymount Manhattan College in New York in the late ’90s. Gradually she began dressing in a more feminine way, and after moving to the city, where she auditioned and worked as a waitress at drag venue Lucky Cheng’s, she had her first hormone shot. Before long, she started her medical transition. It was a relief to stop denying that she was a girl.

She’s still very tight with a group of transgender actors and performers from those early days, including the actress Trace Lysette (*Transparent*). They all regularly get together to gossip about guys and do karaoke. “They’re a bunch of Southern girls,” Cox says. “They’re people I can be real with.”

While Cox has no shortage of friends, dating has never been easy. She had her first kiss at 17, but she says the relationship was “tricky” and too painful to discuss. She’s frustrated by straight-identifying men who are only interested in transgender women behind closed doors. “What’s funny is that I’m literally on the cover of magazines, I’m an Emmy nominee, and I don’t know if any of that has changed,” she says. For a while she was involved in a relationship with a man, but refused to invite him to red-carpet events. “I used to have this fantasy of having this public relationship that would set new standards for how trans women and men can be together,” she says, “but every part of my life can’t be a political statement.”

That’s true, though it can certainly feel that way sometimes. Trace Lysette remembers Cox confronting her about the fact that Lysette was auditioning only for cisgender

(nontransgender) roles. “When I transitioned 13 years ago, the goal in some circles was to become ‘passable,’” Lysette explains. “Once I opened myself to the possibility of playing trans roles, I noticed an immediate influx of opportunities.” This year both Cox and Lysette were cast in major roles in pilots. “That’s never been done before,” Lysette says. “Neither got picked up, but that little bit of progress tells me Laverne has definitely affected the industry.”

Conversations about “passing” as a nontransgender woman in a cisgender world are particularly sensitive for Cox. To her critics, she’s either too feminine or she’s not feminine enough. When Cox recently Instagrammed a photo of herself, someone commented that she looked like a man. Cox was devastated. Then she was indignant. Why should she feel ashamed?

“My work in that moment was to say [to myself], ‘Your shoulders are beautiful. Your big feet are beautiful,’” she says. “When they say that I look like a man, they’re saying that I look trans, and trans is beautiful.”

She’s starting to get emotional. “I don’t talk about the details of my medical transition,” she says. “People assume that I’ve had all the surgery and that my whole being is fake. And that’s just not true. Honestly, I probably would’ve had all the surgeries if I’d had more money earlier in my life, but I had to accept myself as I am. When someone says that I look like a man, some trans

women hear that and go have another surgery, and then it goes too far.” There are tears in her eyes. She fans them away with her hands. “My beauty is not about how I look,” she says. “My beauty is about my heart and soul.”

THE NEXT TIME I talk to Cox, she’s been thinking about Caitlyn Jenner. We discuss the media’s handling of the situation. Would they have been less supportive if Jenner weren’t such a beauty? “For me, this isn’t just about trans women,” says Cox. “This is about being a woman. We are evaluated by the way we look constantly.

“But it’s tricky. When I pose for the cover of a magazine, we’re in hair and makeup for hours, so it would be hypocritical of me to say we shouldn’t be focusing on the way women look. Let’s pull back the curtain and acknowledge that yes, I’m on the cover of *ENTERTAINMENT WEEKLY*, and makeup has been done, there’s a lot of fake hair. But then, that is not *why* I’m on the cover. I’d like to think I’m on the cover because I’m a talented actress and I have a lot of intelligent things to say.” She’s right. That’s exactly why she’s on the cover. We don’t just care about the most famous transgender actress in America. We care about Laverne Cox. ■

T H E

Transition

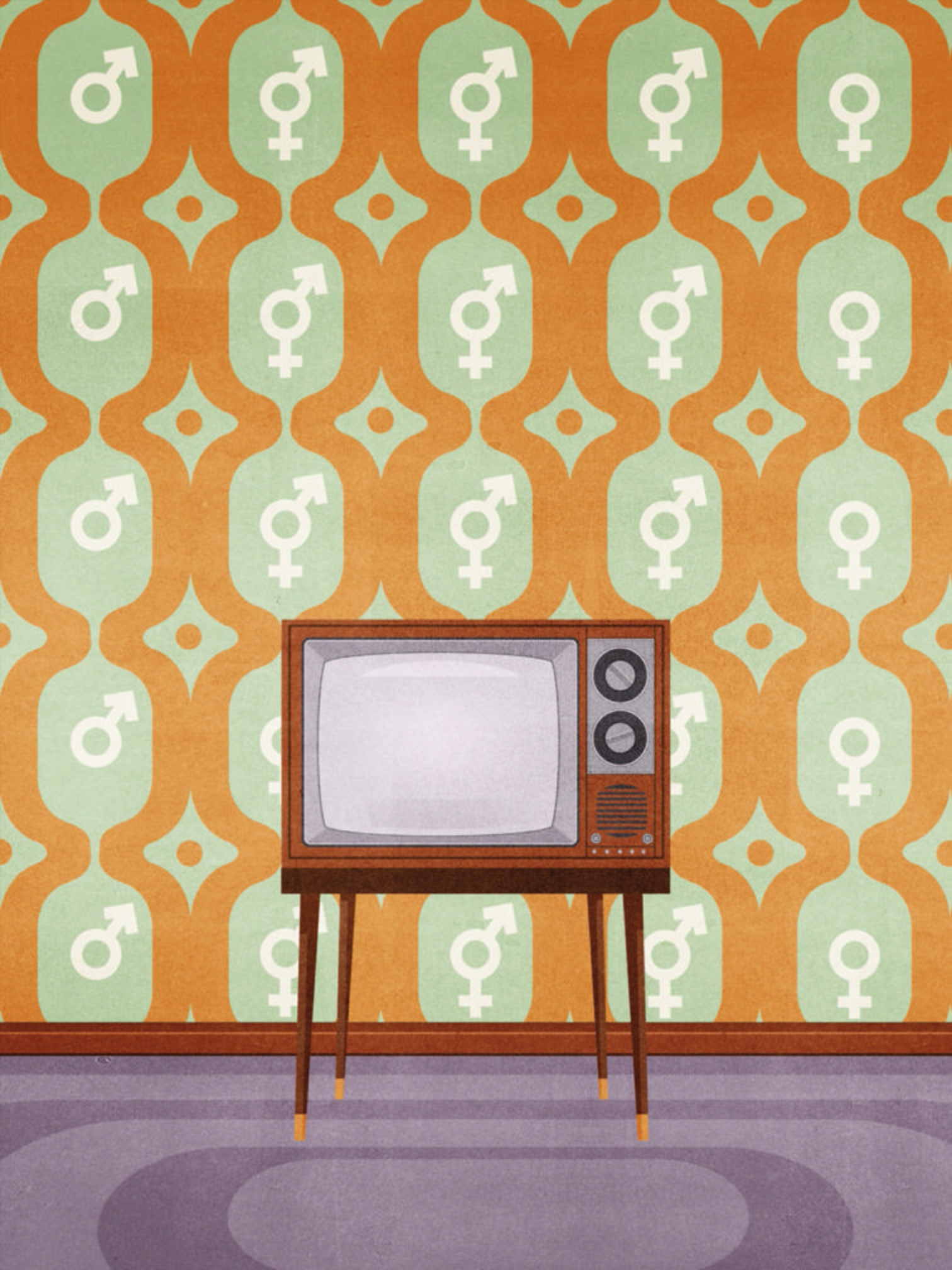
W I L L B E

T E L E V I S E D

IN AN ERA OF INCREASING INCLUSIVENESS,
TV PROVES ONCE AGAIN TO BE
MEDIA'S MOST EFFECTIVE AGENT OF SOCIAL CHANGE,
THIS TIME BY SHARING RICH STORIES
ABOUT THE TRANSGENDER COMMUNITY.

by Mark Harris

Illustration by Shout





ASPORTS FIGURE COMES OUT as transgender, and the general public is riveted by her story, which is met with everything from bigotry to curiosity to empathy. All at once, the subject seems to be everywhere from op-ed pages to dinner-table conversations. Transgender stories—this time fictional—start to gain a toehold in popular culture. The highest-rated sitcom on network TV takes some tentative steps toward exploring the fluidity of gender identity by having a gay cross-dressing performer as a recurring character. A popular medical drama wins an Emmy nomination for a two-part episode about a doctor who undergoes gender-reassignment surgery.

The year is 1976. Transgender Americans are, for the first time, having a moment. And then interest subsides. The caravan moves on. And the moment is over.

How did it take 39 years for us to get all the way back to the starting line?

FOUR DECADES AGO, while the quest of Renée Richards (born Richard Raskind) to be permitted to play tennis in the women's draw of the U.S. Open galvanized the country's attention, and shows like *All in the*

Family and Medical Center began dabbling in what was then called transsexualism, Bruce Jenner was on his way to winning a gold medal in the decathlon at the 1976 Montreal Olympics and landing on the cover of a Wheaties box. Cut to April 2015, and Jenner was No. 1 again, now as the subject of a ratings-topping interview with Diane Sawyer that drew 21 million viewers in which he (the designation Jenner preferred at the time) spoke about his lifelong journey toward becoming the woman the world now knows as Caitlyn.

This time, transgender issues were handled with more knowledge and sensitivity than they were in the 1970s, when a *PEOPLE* magazine interview remarked coldly that Richards' "buttocks are flat, her breasts small" and smirked that she could end up the "King of the Virginia Slims circuit." But Jenner was also less alone. In the past year, the Amazon series *Transparent*, about a dad who comes out as trans to her three varying sympathetic adult children, has won Golden Globes for best comedy series and best actor (Jeffrey Tambor). Trans actress Laverne Cox appeared on *TIME*'s cover and returns as trans inmate Sophia Burset when the third season of *Orange Is the New Black* is released on Netflix June 12. The final season of Fox's *Glee* featured a subplot in which Coach Shannon Beiste (played by Emmy nominee Dot-Marie Jones) had reassignment surgery, a story line that climaxed

with the appearance of a 200-person trans choir. The producer of daytime's *The Bold and the Beautiful* surprised actress Karla Mosley by telling her that her character would be revealed as trans. Netflix's new sci-fi thriller *Sense8* features a trans character (played by trans actress Jamie Clayton) as the focus of one of its eight intertwining plotlines. And, of course, reality TV is deep in the mix: Aside from *I Am Cait*, Jenner's own upcoming E! docuseries about her transition, there's ABC Family's 10-part *Becoming Us*, about an Illinois high school junior whose father is trans.

We are, in other words, right on the verge of a network meeting in which the producer of a new series says, "What about a trans character?" and the executive replies, "Oh, that's so last year." Congratulations, trans Americans—you are now pop culture's flavor of the month.

Before we continue, let's agree that it's a hideous phrase to apply to any group of human beings. As dehumanizing as it is to obliterate an often misunderstood minority by excluding it from the pop cultural landscape altogether, it's scarcely better to commodify a whole set of diverse individuals by treating them as a cool product for consumers of mainstream culture who are window-


(From left) Lana Wachowski, Dot-Marie Jones, Jeffrey Tambor, and Caitlyn Jenner




shopping for the next “edgy” thing. Invisible yesterday, here today, old-hat tomorrow is a terrible formula. And also a familiar one.

But there’s reason to hope that TV’s sudden interest in trans people is not just the brief flare that portends a quick flameout, but a necessary step toward more enduring inclusiveness. One thing that pop culture has always done very well is to get very interested in something all at once. And no medium does that more effectively than television. The delivery system itself is about reliability, familiarity, and predictability. And when the TV hive mind decides to invest in something—as it did in gay characters 20 years ago—it will do its best to make sure you get invested too. That’s what’s happening right now for, and to, Americans who identify as trans. (Though the number is shaky, the current best guess is about 700,000, roughly the population of Seattle or Detroit.) Suddenly we’re hearing TV viewers cheer (or remark, or gripe) that trans characters are “everywhere you look.” They’re not; it would be more accurate to say that on TV, as in the real world, trans people might be anywhere you look, and at the same time to note that fewer than a dozen trans people out of the thousands of regular and recurring characters on television isn’t oversaturation but—for the first time ever—proportional representation.

“Trans” means across, beyond, on the other side of. It’s the only name for a minority group I can think of that suggests not just an affiliation but a journey. “Trans” is both an identity and, by implication, a narrative about making your way from one place to another, and that means it lends itself to a particular kind of storytelling. Right now, it’s not surprising that TV is more interested in the voyage than the destination—as we learn more about trans people, we’re naturally drawn to stories of transition, in much the same way that coming-out stories took center stage for a while soon after gay characters started to break through into mass entertainment. These stories are important to tell, and it’s fascinating to see comedy, drama, news, and reality all hit the same marks: The real-life teenage boy who doesn’t want to call his



*A large part of
why trans
characters are on
television is
specifically to
promote
understanding.*



dad “Mom” and complains that “there are too many pronouns” on *Becoming Us* isn’t so far removed from the adult daughter on *Transparent* who asks, “Daddy, what am I supposed to call you now?”

MINORITY REPRESENTATION on TV has always come in phases. Phase 1 is absence—or worse, stereotype. In Phase 2, minorities appear briefly, usually to teach majority characters life lessons or allow them to demonstrate tolerance, and then recede again. In Phase 3—where we are now—they finally start to get their own stories told. Phase 4—the characters stick around just because we’re interested in them—is on the near horizon. Phase 5—we don’t have to write stories like this anymore—is farther off.

It’s not a shock that most of the trans narratives we’re seeing in 2015 are filtered through (or at least share screen time with) the perspective of non-transgender characters. *Transparent* and *Becoming Us* are as much about the kids as the parents, and as refreshing as it is to see trans characters woven into the ensembles of *Orange Is the New Black* and *Sense8*, there’s no escaping the fact that a large part of why they’re there is specifically to promote understanding—they’re a vehicle for communicating. That’s great, and essential, but it shouldn’t be con-

fused with the finish line—which would be a pop cultural world in which trans people are simply part of the fabric and not used as devices. If you doubt how hard that goal is to reach on TV, consider that gay people, who outnumber trans people by roughly 10 to 1 in the national population, are still struggling for that kind of representation, and that a host of ethnic minorities (particularly Asians and Latinos) continue to fight for the day when they can turn on the TV and routinely see people who look like them.

In that regard, who’s behind the camera may matter at least as much as who’s in front of it. It’s not a coincidence that the most racially diverse prime-time lineup on any network—ABC’s Thursday-night roster of *Grey’s Anatomy*, *Scandal*, and *How to Get Away With Murder*—is overseen by a black woman, or that *Will & Grace* was co-created by a gay man, or that fictional Ellen’s coming-out was tied to real Ellen’s desire to tell her own truth. There’s no substitute for having someone in the room to whom the subject matters—it’s a corrective, it’s an incentive, and it’s a truth detector.

The 1976 flicker of interest in trans issues didn’t last because it was, though well-intentioned, not strong enough to combat an immense set of prevailing prejudices. This time, it might take root, not just because attitudes have changed, but because the current approach is less touristic and more firsthand. One of the creators of *Sense8*, Lana Wachowski, is trans. *Transparent*’s writer-director-creator Jill Soloway has a trans father. If Sophia seems like an exceptionally multidimensional trans character, that’s in part because Laverne Cox is on the scene. As she has noted, “It’s really important that trans folks are in positions of power in terms of creating our stories. I think that’s vital.” *Orange Is the New Black* creator Jenji Kohan has argued that a good writer should be able to write any character with truth and depth, and she’s right. But it’s an important breakthrough that there are now a handful of people in positions of power with a deep and personal investment in making sure TV gets this right. Four decades ago, we got off to a false start. Now, better late than never, we’re off to a good one. ■



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Billy Eichner, Jonathan Groff,
and Andrew Rannells
photographed on June 4,
2015, at Sid Gold's Request
Room in New York City



T W I T H . . .

BILLY EICHNER, JONATHAN GROFF, AND ANDREW RANNELLS GOSSIP WITH
EW ABOUT LIFE AS GAY ACTORS IN HOLLYWOOD, THEIR FIRST CELEBRITY CRUSHES,
AND WHAT IT'S LIKE TO DATE IN THE TINDER AGE.

by **Tim Stack**

Photographs by Jeremy Lieberman



D

DID YOU HEAR THE ONE ABOUT THREE GAY

guys who walked into a piano bar? On a recent June night in New York City, we tagged along with a trio of Hollywood's most out-and-proud stars, *Billy on the Street* and *Difficult People*'s Billy Eichner, 36, *Looking*'s Jonathan Groff, 30, and *Girls*' Andrew Rannells, 36. Over a few boozy rounds at Sid Gold's Request Room, the real-life friends shared their coming-out stories, what they *really* think of closeted actors in Hollywood, and—naturally—which Golden Girl they identify with.

EW You've all been friends for years. Is there really such a thing as the gay mafia in Hollywood?

BILLY EICHNER No, but we all kind of know each other because there aren't that many of us. It's a unique experience, you kind of cling to each other. I mean, it makes sense.

ANDREW RANNELLS And you see each other at the same events.

BILLY If you do three Trevor Projects, you've met everyone. [Laughs]

EW I used to decoupage in my parents' garage and they didn't know I was gay. Do you have moments like that looking back?

BILLY When I came out to my parents, I knew that they knew. My father was like,

"Are you sure?" I literally said, "You took me to see Barbra Streisand at Madison Square Garden." I grew up in New York. We saw everything. I saw *Love! Valour! Compassion!* with my parents in high school with, like, eight naked gay men on stage and it was, like, fine. I was very lucky.

ANDREW Same thing. My parents knew. I used to dance in front of the TV during *Solid Gold*.

BILLY I loved *Solid Gold*!

ANDREW I wanted to fully be a *Solid Gold* dancer. I would be drenched with sweat, dancing my ass off. My father actually referenced that when I came out to him.

JONATHAN GROFF No way!

ANDREW Yeah, he was like, "Looking back, I guess [I knew] when you were dancing as fast as you could..."

JONATHAN I was Mary Poppins for Halloween when I was 3, with lipstick and a carpet-bag. And I was Dorothy in *The Wizard of Oz* in a production in my dad's barn.

BILLY Like in classic Shakespearean times! Men played all the women's roles. [Laughs]

EW What age did you each come out?

JONATHAN I was 23. It wasn't the greatest news on the planet when I came out to my parents. They were confused. They're from Pennsylvania, and even though it was 2008 and there were so many more references [in pop culture], my dad was still like, "What's *Will & Grace*?"

ANDREW I was 18. Just graduated from high school. I was about to move to New York, and I figured I should just get it done before I moved. [My parents] weren't [casual] enough to be flippant about it, but if there was any confusion or hesitation, it was pretty short-lived.

BILLY I came out to my parents when I was a junior in college. And it was pretty fine. They were more concerned with why I wasn't dating anyone. But now I'm 36 and I still don't date anyone.

EW Who was your first crush growing up?





Eichner, Groff,
and Rannells

BILLY I have a vivid memory of loving Keith Hernandez, the first baseman for the '86 Mets. I grew up in Queens, so when the Mets won the World Series that year, it was a big deal. I still like guys that look like he did at that moment. It was a kind of daddy situation. He had a 'stache. [Laughs]

ANDREW Maxwell Caulfield. At, like, 4 years old. I was like, "What's happening?" And I thought, "That's it!"

JONATHAN Zack Morris from *Saved by the Bell*!

BILLY He would be shirtless sometimes.

ANDREW Mario Lopez too.

JONATHAN Zack was so charming. And he's aged so well.

EW How do you date as celebrities? Can you use sites like OKCupid or Tinder?

JONATHAN I don't hate dating people, but I'm not on social media or anything. Dating can be painful, can be great, can be confusing, can be weird, but I don't do it online because I'm not really an online person.

BILLY I'm on Tinder, Grindr, Scruff. I don't give a f---!

EW Does it bother you that there are some actors in Hollywood who aren't out?

BILLY It's only a problem if they create a problem. Everybody has to do their own thing and come out on their own time.

ANDREW I think if someone's a private person, and they don't talk about who they're dating, I'm fine with that. But there are some actors who are like, "I don't talk about my private life" and then you see them in *Architectural Digest* and it's like, "Here's a tour of my home!"

JONATHAN It doesn't [bother me]. I guess because I was closeted and if I had been dragged out of the closet, or someone had forced me to come out, it would have been really painful. On the other side, it feels so much better. In *Spring Awakening*, I wasn't out until the show was over. I came out a

month after it ended. But when we were in rehearsal, that show was about sex, and I would [use] so much energy dodging questions [about it]. I never lied, but I was always figuring out ways to get around it. Everyone comes out at their own time and has their own process. It's so much better to be out, obviously. But I can't judge the people who are in the closet because I was in the closet seven years ago.

EW Does being out affect the roles you're offered? Did it change things in terms of people's view of you?

ANDREW I'm sure it has in some ways.

BILLY But how would I know? They're not gonna tell you, so you really don't know.

JONATHAN When I decided to come out, I thought, "I'm gonna have to put away the idea of doing a Nicholas Sparks movie someday." But in retrospect, *Looking* has been the most amazing experience I've ever had creatively, and that wouldn't have happened if I wasn't out. So it probably has affected my life and my career—but in ways that I feel good about.

EW When straight actors land gay roles, do you get annoyed?

ANDREW The only thing that gets annoying is when people say, "He's so brave that he's doing this." The brave thing gets a big eye roll. It really isn't brave!

EW What do you think of Americans' attitudes toward gay characters now?

BILLY As a society we've moved past gay shows. If you talk to young gay people, younger than us, they don't want to watch a show about seven gay guys who don't integrate with the world. They don't go to gay bars. They actually make fun of gay bars!

EW Most important question of the night: Which Golden Girl are you?

ANDREW Dorothy.

BILLY I'm definitely a Dorothy. Though sometimes I feel like a Stan Zbornak. And I'm so glad this question hasn't stereotyped us.

JONATHAN I feel like I gravitate most to Betty White.

BILLY Say no more. [To Andrew] You have a bit of Blanche in you, too, I think.

ANDREW Oh, really? A bit of Blanche rising.

BILLY Dorothy with a Blanche rising. Gayest thing that's ever been said anywhere! ■

H O N O R Roles

OUR 50 FAVORITE FICTIONAL LGBT CHARACTERS

IN THE PAST 25 YEARS, THERE HAVE BEEN HUNDREDS OF LGBT ROLES IN FILM AND ON TELEVISION—SOME WE LOVED, SOME WE LOATHED, AND MOST WE COULDN'T QUIT WATCHING. HERE WE CELEBRATE THOSE CHARACTERS WHO HAD THE BIGGEST IMPACT ON THE NATIONAL CONVERSATION AROUND SEXUALITY AND GENDER.*



Sean Hayes and
Eric McCormack

1

Will Truman *Eric McCormack*
Will & Grace

Would America welcome a gay male lead character into their homes each week? Will Truman gave the universe a decided “yes” to that question. This groundbreaking sitcom didn’t just make straight viewers wish they had someone like Will in their lives. It made them recognize that they probably already did.

2 / Ellen Morgan
Ellen DeGeneres

Ellen

When the character Ellen came out on her sitcom in 1997, so did DeGeneres. At the time, the revelation ignited a firestorm that suggested her career might be over. Hardly.

3 / Dil
Jaye Davidson

The Crying Game

By now everyone knows *The Crying Game*’s big secret. And that’s just as well, because the movie is richer and more poetic when you view Dil as a fully empowered transgender woman and not just a plot twist.



4 / Ennis Del Mar
Heath Ledger

Brokeback Mountain

Ledger’s Ennis is a man fighting back his inner nature so hard his teeth might crack. But he still couldn’t quit Jack, and we won’t ever forget Ledger’s performance.



Adam Biesk,
Claire Danes, and
Wilson Cruz

5 / Enrique
"Rickie" Vasquez
Wilson Cruz

My So-Called Life

Though Rickie's sexuality was a defining part of his role, he wasn't just the Token Gay Friend. Instead, creator Winnie Holzman made him quirky, smart, and endlessly self-absorbed—in other words, as much a real teenager as any of his straight peers.

6 / Kurt Hummel
Chris Colfer

Glee

This alto-voiced teen came out to his father, fought off a high school bully, and married his high school sweetheart—all while crushing *Wicked* covers.

7 / Andrew Beckett
Tom Hanks

Philadelphia

The first of Hanks' back-to-back Oscars was for playing a seemingly have-it-all gay lawyer stricken

by AIDS. Some carped that this was too virtuous a character, but that's precisely why the film proved so moving; He was a gay Everyman in an era that desperately needed one on screen.

8 / Catherine Tramell
Sharon Stone
Basic Instinct



9 / Omar Little
Michael Kenneth Williams
The Wire

David Simon's brilliant Baltimore crime drama gave us a kind of TV badass we'd never seen before: a gay antihero who demanded respect for himself and his sexuality.



10 / Hedwig
John Cameron Mitchell
Hedwig and the Angry Inch

Lift up your hands! John Cameron Mitchell's supreme creation—an unapologetic, punk-rockin' "internationally ignored song stylist" smarting from a botched sex-reassignment surgery—may have started out working the Midwest coffeehouse and salad-bar circuits, but soon enough the character took over Broadway.

11 / C.J. Lamb
Amanda Donohoe
L.A. Law

Whether it was done solely as a publicity stunt is still up for debate, but it can't be denied that C.J.'s lip-lock with Abby was the first full-on same-sex kiss in TV history.

12 / Jack McPhee
Kerr Smith
Dawson's Creek

Jack didn't just come out, he explored the early world of online dating and made history in 2000 by landing the first gay-male kiss on prime time. (His onscreen

platonic relationship with Michelle Williams' Jen was pretty enviable too.)

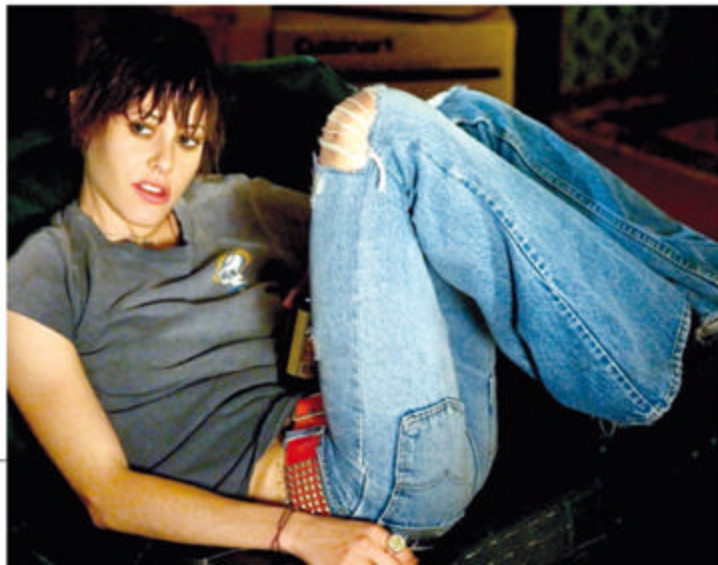
14 / Nancy Bartlett
Sandra Bernhard
Roseanne

Lanford was sent into a tizzy when Roseanne's good pal came out. Luckily, Nancy's newfound sexuality didn't get in the way of her love of animal print.

15 / George Downes
Rupert Everett

My Best Friend's Wedding

Dapper, dashing, and droll—and definitely the sanest character in this movie—George is the friend we all wish would rescue us from emotional crises.



13 / Shane
Katherine Moennig
The L Word

Hypersexual and sporting sideswept bangs and threadbare tees, Shane made every lesbian (or at least ones in L.A.) rethink her wardrobe—and her love life.



Amber Benson
and Alyson Hannigan

16 / Willow Rosenberg
Alyson Hannigan
Buffy the Vampire Slayer
Showcasing a teen vampire slayer? No problem. Giving her shy BFF a girlfriend? That was controversial. And totally awesome.

17 / Armand Goldman
Robin Williams
The Birdcage

18 / Maura Pfefferman
Jeffrey Tambor
Transparent

19 / Jamal Lyon
Jussie Smollett
Empire
The current Fox hit may read as a glitzy soap, but under all the sequins lies the emotional heart of the show: Jamal's roller-coaster relationship with his homophobic father, Lucious.

20 / Bernadette
Terence Stamp
The Adventures of Priscilla, Queen of the Desert
"What are you telling me? This is an ABBA turd?"



21 / David Fisher
Michael C. Hall
Six Feet Under
Over the course of five seasons, we watched David evolve from a dutiful yet lonely son to a mostly happy husband and adoring

adoptive father. Who says people can't change?

22 / Matt Fielding
Doug Savant
Melrose Place
Poor Matt! He endured several gay bashings, was

fired for being gay, only dated closeted men, was framed for the murder of the wife of his lover, and eventually died in a car crash. All that in five years, and he never even got a real onscreen kiss.

23 / Clarissa Vaughan
Meryl Streep
The Hours
Clarissa's relationship with her partner, Sally (Allison Janney), is revealed in just a few matter-of-fact moments, but those scenes convey a depth of casual intimacy, graceful maturity, and quiet affection rarely seen on screen.

24 / Matthew
John Hannah
Four Weddings and a Funeral
If you don't shed a tear when Matthew, grieving the death of his partner (Simon Callow), reads W.H. Auden's poem "Funeral Blues," then congratulations on not having a soul.

25 / Sophia Burset
Laverne Cox
Orange Is the New Black

26 / Arizona Robbins
Jessica Capshaw
Grey's Anatomy

28 / Max Blum
Adam Pally
Happy Endings
Sloppy. Lazy. Boozy. And gay. Max broke all the rules of gay characters on TV and it was a-mahzing.

29 / Violet
Jennifer Tilly
Bound



30 / Chris Keller
Christopher Meloni
Oz
A convicted first-degree murderer with a penchant for manipulation, Meloni's rakishly sexy bisexual inmate made just about anyone watching want to be his cellmate.

31 / Megan
Natasha Lyonne
But I'm a Cheerleader
Be aggressive, B-E aggressive, but only when it comes to heteronormativity, or so Megan's parents think when they send her to conversion therapy in this arch satire.

32 / Frank Underwood
Kevin Spacey
House of Cards

33 / Nicole "Nic" Allgood
Annette Bening
The Kids Are All Right
Bening won the Golden Globe for her performance, and it's easy to see why. As the longtime partner of Julianne Moore's Jules, Nic displays every possible emotion as the women grow increasingly estranged and she grows increasingly frustrated and insecure.



34 / Brian Kinney
Gale Harold
Queer as Folk

27 / Lafayette Reynolds

Nelsan Ellis
True Blood

Amid all the death and horror that happened in Bon Temps, Lafayette always cut the tension with humor... and the occasional crop top.



Before We Knew

TV wasn't always a safe space to be out, but that doesn't mean there weren't characters gay viewers could identify with. —Bill Keith



PEPPERMINT PATTY

Peanuts Could things with Marcie have made a turn to the sapphic side if Pepp's pal didn't always insist on insensitively calling her "sir"?



OSCAR MADISON & FELIX UNGER

The Odd Couple Successful jobs in media, a sweet Manhattan apartment, and a clear division of household roles: Weren't they just living the gay dream?



JO POLNIACZEK

The Facts of Life When Jo pulled up to Eastland Academy on her motorcycle, Blair wasn't the only one who began questioning things.



SKIPPY HANDELMAN

Family Ties Yes, Skippy loved Mallory—who didn't in the '80s?—but it isn't a stretch to imagine the pair moving in together à la *Will & Grace*.



WAYLON SMITHERS

The Simpsons It's never been an is-he-or-isn't-he, it's a when-will-he. Smithers deserves more out of life, and we look forward to the day when he lives out loud.

35 / Damian Daniel Franzese Mean Girls

He may have been "almost too gay to function," but Damian was also one of the movie's most quotable ("You go, Glenn Cocco!") characters.

36 / Connor Walsh Jack Falahee How to Get Away With Murder

37 / Cleo Sims Queen Latifah Set It Off

38 / Terry Crabtree Robert Downey Jr. Wonder Boys

39 / Mitchell Pritchett Jesse Tyler Ferguson Modern Family

40 / Thomas Barrow Rob James-Collier Downton Abbey



Jesse Tyler
Ferguson and Eric
Stonestreet

41 / Hal Christopher Plummer Beginners

Christopher Plummer deservedly won an Oscar for his portrayal of Hal, a closeted man who announces his true sexuality to the world after his wife dies. He embraces his new life and love with such gusto he puts any non-senior citizen to shame.

Thomas may be the prickly sneak of the downstairs set at Downton, but his hidden homosexuality is what humanizes him—knowing he can never openly find love makes your heart bleed for him, even as he conspires to take down the most delightful members of the staff.

42 / Patrick Murray Jonathan Groff Looking

43 / Tony Josh Brolin Flirting With Disaster

David O. Russell elevates the cliché of bickering police partners by making Tony and his fellow federal agent Paul

(Richard Jenkins) an actual couple. They're funny as hell, but their relationship is never played for laughs. When Tony asks Patricia Arquette's Nancy, "Do you mind if I look at your armpit?" she isn't charmed, but we are.

44 / Lucy Berliner Ally Sheedy High Art

"I have a love issue and a drug problem."

45 / Titus Andromedon Tituss Burgess Unbreakable Kimmy Schmidt

Two words: "Peeno Noir."

46 / Frank Whitaker Dennis Quaid Far From Heaven

Todd Haynes' Douglas Sirk takeoff flipped the script by having virile leading man Quaid play a deeply closeted family man struggling with sexual desire in a most uncharitable 1950s suburban Connecticut.

47 / Salvatore Romano Bryan Batt Mad Men

48 / Russell Tom Cullen Weekend

49 / Patrick Ezra Miller The Perks of Being a Wallflower

50 / Albus Dumbledore Richard Harris and Michael Gambon

The Harry Potter series Sexuality never defined a character less than it did Harry Potter's sage mentor. J.K. Rowling's post-publication reveal of his orientation only added another layer to an already enigmatic man.



Michael
Gambon

WRITTEN BY

Jason Clark, Leah Greenblatt, Joe McGovern, Danielle Nussbaum, Marc Snetiker, Tim Stack, Kevin P. Sullivan, Gillian Telling, and Sara Vilkomerson



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FROM EDDIE REDMAYNE'S TRANSGENDER ROLE
TO THE RETURN OF ADAM LAMBERT,
HERE'S **THE INSIDE SCOOP** ON
THE QUEER-THEMED MOVIES, MUSIC,
AND MORE TO LOOK FORWARD TO THIS YEAR

Julianne Moore
and Ellen Page

MOVIES

Ellen Page's Inspiring Love Story

Last year, she came out. This fall, she stars in *Freeheld*, the true story of a lesbian couple battling discrimination. Now, the actress opens up about the joy of liberation.

IN THE FIGHT FOR EQUALITY, sometimes it takes the most heartbreaking stories to move the needle. Such was the case for Laurel Hester, an unassuming police detective whose bravery sparked a crucial turning point for domestic-partner rights in her home state of New Jersey. In 2005 Hester was diagnosed with incurable lung cancer and fought to have her pension benefits left to her domestic partner, Stacie Andree. Same-sex marriage wasn't yet law in the state, and her request was denied by a five-man board of county representatives known (ironically) as freeholders. But the couple spent Hester's last weeks battling for an appeal, which they won just before her death in 2006.

Their extraordinary story is the focus of the October movie *Freeheld*, starring Ellen Page (Stacie) and Julianne Moore (Laurel). Based on the transcendentally moving Oscar-winning 2007 documentary short of the same title, it also boasts supporting turns from Steve Carell, Michael Shannon, and Josh Charles.

"I remember seeing the trailer for the documentary and I was instantly brought to tears," says Page, who's also a producer. "Tremendous love stories between women have been made, of course. Some of them are my favorite movies. But to have a love story that brings up the civil rights issue, in relation to women—that we haven't seen enough in the forefront."

Page, 28, also acknowledges the happy coincidence that the project went into production months after she came out in 2014. "It got to the point where it didn't matter what I was doing in my life, there was always this cloud," she says. "And to be shooting the movie so soon after coming out was some of the most joy I've ever felt on a film set, which is a tricky thing to say because we're telling a story that's incredibly tragic. But the feeling of being out and playing someone who's gay, and someone whose courage has allowed me to live my life, that feels amazing. People like Laurel and Stacie are the reason I feel so happy in my life now." —Joe McGovern

MOVIES

CATE'S DARING CAROL

The acclaimed actress is taking on one of her most complex roles yet—and garnering Oscar buzz

Cate Blanchett scored rave Cannes reviews for her portrayal of a 1950s housewife engaged in an affair with a shopgirl (Rooney Mara) in *Carol* (out December), based on the Patricia Highsmith book *The Price of Salt*. Direc-

tor Todd Haynes was inspired by her suspense novels, which explored themes of identity and society. "Most of her novels are locked inside a criminal mind," he says. "But here, love is the crime." (Reported by JD Heyman)



Cate Blanchett



Eddie Redmayne

MOVIES

Best Actor, Transformed

Oscar winner Eddie Redmayne honors the life of one of the world's first publicly transgender people in *The Danish Girl*

EDDIE REDMAYNE just won an Oscar for portraying wheelchair-bound physicist Stephen Hawking in *The Theory of Everything*, and the 33-year-old British actor could be in the awards conversation again this year for another role involving physical transformation—albeit of a very different kind—in *The Danish Girl*. Adapted from David Ebershoff's 2000 novel, based on real events, and directed by Tom Hooper (*The*

King's Speech), the film (out Nov. 27) details the relationship between a pair of married painters, Gerda (Alicia Vikander) and Einar Wegener (Redmayne), the latter of whom starts living as a woman named Lili Elbe. "They were artists in Copenhagen in the 1920s, and Einar became one of the first people to transition," Redmayne tells EW. "It's an extraordinary story of identity and love."

—Clark Collis

BOOKS

COOL NEW READS IN QUEER LIT

Two wildly different new novels aren't just gay-themed—they're examples of thrilling storytelling with universal appeal. —Isabella Biedenbarn



THE SMALL BACKS OF CHILDREN

Lidia Yuknavitch

In this gripping book, a bisexual writer grieves the death of her daughter—as her husband and friends work to help a child escape from a bloody war zone.



HOTEL LIVING

Ioannis Pappos

Management consulting has never been so sexy as in this tale of a glamorous Greek businessman whose life of hookups and drugs comes crashing down amid the 2008 financial crisis.



MUSIC

Adam Lambert: Back With A Brave New Sound

HE WAS AN *American Idol* fave, toured the world with Queen, and has been a passionate advocate for gay rights. But with his third studio album, *The Original High* (out June 16), Lambert, 33, says he is more comfortable in his own skin than ever. —*Marc Snetiker*

You once said you felt like a “post-gay man working in a pre-gay industry.” Do you still feel that way?

What’s beautiful is those two extremes are starting to meet more in the middle now. People are more accepting, and, more importantly, the industry is. Look at Sam Smith, who’s had a brilliant last two years.

Your new album has a more laid-back feel. What brought about the sonic shift?

I think it’s simply a reflection of where I’m at. I’m a little older. I don’t feel the need to say, “Look at all the things my voice can do!” [But] I went further into [electronic music] than I’ve ever gone. I’ve grown up, but that doesn’t mean I’ve stopped going out. [Laughs]

What did you learn during your time touring with Queen?

Freddie Mercury is a rock god. I didn’t want to get up there and try to compete at all. Once I struck that balance of paying my respects and making it my own, I was excited. It won a lot of people over; it felt like a victory.

Any chance you’ll record with them?

I don’t see that happening, to be honest. What would we record together? Not their hits! That’d be sacrilege. But I was excited to snag [guitarist] Brian [May] for my album!

How did it feel coming out after *American Idol*?

I was really happy with it, that a [gay] artist can be mainstream and have a No. 1 album. Now I’m at a point where I want to focus just on the music. That’s not to say I’m going in the closet or anything. But the reason I got into this business in the first place was to sing for people.

What does *Idol* mean to you now?

It put me on the map! The show inspired people and told them, “Hey, you can be Susie-Jo Homemaker from Ohio and become a pop star!” What a beautiful treat.



(Clockwise from top left) Logo docs *Gen Silent*, *Out in the Night*, and *Versailles ’73*

TV

Docs Shine Light on Heroes And Rebels Around the World

From a fearless fighter for gay rights to globe-trotting lesbian anthropologists, a series of new documentaries reveals real-life stories of pioneers, explorers, and rabble-rousers

LOGO GOES GLOBAL

Logo may be best known for its colorful drag races (no shade, RuPaul!), but starting this month, the network is branching out with a series of new documentaries. “This allows us to tap into a whole different set of the creative community,” Chris McCarthy, Logo’s general manager, says. “We’re telling stories that aren’t really told.” And those stories come from around the world. One film, *Gen Silent*, looks at six senior citizens in Boston grappling with gender identity; another, *Out and Around*, follows a lesbian couple researching what equality means in Asia, Africa, and South America. “LGBT people have been leading the cultural charge behind the scenes,” says Pamela Post, Logo’s head of original programming. “These stories are a way for us to put them front and center.” —*Shirley Li*

KRAMER VS. EVERYONE

Larry Kramer is the celebrated author of *The Normal Heart* and one of the gay rights movement’s loudest voices. He is also a famously confrontational grouch who’s never suffered fools or seemed satisfied with the status quo—which has made him a hero and a pariah in his own community. A new HBO doc (*Larry Kramer in Love & Anger*, airing June 29) presents the man, now 79, in all his irascible glory. —*Joe McGovern*



Mad as hell: Larry Kramer at an AIDS protest outside the Reagan White House in 1987

SAVAGE TRUE STORIES

In the ever-expanding world of VOD, the SundanceNow Doc Club is at the forefront of smart, compelling counterprogramming. This month the site (docclub.com) honors gay pride with a series curated by sex-advice columnist and *It Gets Better* Project founder Dan Savage, who’s picked six of his favorite documentaries from their vast collection. Among his choices: David France’s 2012 Oscar nominee about AIDS, *How to Survive a Plague*, and Joyce Chopra’s *Gramercy Stories*. Separately, on July 24, the site will premier *A Gay Girl in Damascus: The Amina Profile*. The film chronicles the Syrian-American lesbian blogger who began an online romance with a Canadian woman. But in a stranger-than-fiction twist, nothing about the story is what it seems. —*Joe McGovern*

Movies



Jurassic World

STARRING *Chris Pratt, Bryce Dallas Howard, Vincent D'Onofrio, BD Wong*

DIRECTED BY *Colin Trevorrow*

PG-13, 2 HRS., 4 MINS.

By *Chris Nashawaty*

WHEN STEVEN SPIELBERG first unleashed *Jurassic Park* on audiences back in 1993, he created such a perfectly engineered popcorn movie that he unwittingly painted himself into a corner. How could he possibly be expected to come up with a sequel that was both bigger and better than the original? With 1997's *The Lost World*, his solution was to give us not one, but *two* T. rexes. Bigger? Yes. Better? Not so much. Perhaps wary of pursuing the same fool's errand a second time, Spielberg passed the reins to director Joe Johnston for 2001's *Jurassic Park III*, a sequel that could never quite figure out why it existed other than to drop a khaki-clad Sam Neill into a giant birdcage full of

shrieking pteranodons and pray for the best. Again, the disappointment was palpable. It's now been 14 years since the last movie—plenty of time for us to shake off those lackluster follow-ups and for Spielberg and his brain trust to spitball a new rationale for revisiting their tropical paradise-gone-amok. And while the new *Jurassic World* pales next to the awe-inspiring spectacle of the original, it's easily the franchise's most thrilling sequel yet.

It's been more than two decades since Richard Attenborough's John Hammond spared no expense in his quixotic attempt to outsmart Mother Nature. Now his park is a fully operational, family-friendly destination where little kids ride on the backs of docile triceratops while their parents queue up at the nearby Starbucks. Hammond's dream has become reality. The only problem is the fanny-pack-wearing public has grown bored. So, in order to goose attendance, the operators of Jurassic World have gone back to the lab to genetically design a newer, scarier attraction. Meet the Indominus rex—a standard-issue T. rex amped up with 11 secret herbs and spices to create history's deadliest killing machine.

Just as this new super-beastie is about to go live, a pair of brothers (Ty Simpkins and Nick Robinson) arrive to spend some quality time with their aunt (Bryce Dallas Howard), the park's no-nonsense operations manager. With her severe bob, towering heels, and ever-present cell phone, we know right away that whatever chaos is about to unfold will turn her into a better, more nurturing person (ugh). Playing off her, opposites-attract-style, is Chris Pratt's game warden, who with his macho safari shirt, sarcasm, and animal lover's compassion telegraphs that he's both the movie's savior and its conscience (double ugh).

As you've probably guessed, *Jurassic World* doesn't have much interest in giving these characters third—or even second—dimensions. (Vincent D'Onofrio starts off and winds up as such a cartoon of gung ho military villainy he might as well be played by

R. Lee Ermey.) Still, director Colin Trevorrow (in a rush to the big leagues after the modest *Safety Not Guaranteed*) doesn't seem bothered by any of this. Like the theme park's mad scientists trying to rev up the scare factor of their attractions, he knows exactly how to get butts into the multiplex: by throwing as many CGI dinosaurs gone wild onto the screen as he possibly can in 124 minutes. It's a distraction game. But it works. Normally I'd grouse about that kind of bread-and-circuses cynicism. But it's what makes *Jurassic World* such breathless summer entertainment. Exposition and character-building chitchat are kept at a minimum as we gawk at raptors on the prowl, prehistoric sea monsters breaching out of their water pens to feed on a great white, and our old pal T. rex slugging it out with the new-and-improved I. rex.

All of this is a bit ironic considering that 40 years ago, it was Spielberg who single-handedly reinvented the old-school monster movie in *Jaws* by showing us as little of his killer shark as he could get away with. Back then, he didn't have much choice because his mechanical great white was such a dud that he was forced to keep it hidden (those who didn't know better called this Hitchcockian). These days we don't have much patience for those kinds of coy cat-and-mouse games. We want to see our dinosaurs rampaging fast and furious over and over. In that sense, *Jurassic World* is a blockbuster of its moment. It's not deep. There aren't new lessons to be learned. And the film's flesh-and-blood actors are basically glamorized extras. But when it comes to serving up a smorgasbord of bloody dino mayhem, it accomplishes exactly what it sets out to do beautifully. **B+**

THIS FILM CONTAINS THE FOLLOWING:



RAPTOR LANGUAGE



HOLOGRAPHIC DILOPHOSAURUS



HORMONAL TEENS



MR. DNA



HIGH HEELS



JIMMY FALLON

THE DINO POWER LIST

We rank *Jurassic World*'s coolest species. —STEPHAN LEE



1 MOSASAURUS

This aquatic monster's Splash Zone is the size of SeaWorld. Eat your tiny heart out, Shamu.



2 TYRANNOSAURUS REX

Twenty-two years after her debut (pictured), she's still the real OG.



3 RAPTORS

In the first movie, we were impressed that these intelligent birdlike hunters could open doors. Now we wouldn't be surprised if they pulled a *Planet of the Apes* and started speaking English.



4 PTERANODONS

Never let these dive-bombing fliers carry you to a second location.



5 INDOMINUS REX

This unholy chimera of T. rex, cuttlefish, and a host of other unsavory critters comes with almost too many tricks, including camouflage. We like a dinosaur with a little vulnerability. The I. rex is a heat-seeking death robot.

Me and Earl And the Dying Girl

STARRING Thomas Mann, Olivia Cooke, RJ Cyler, Connie Britton

DIRECTED BY Alfonso Gomez-Rejon

PG-13, 1 HR., 44 MINS.

By Leah Greenblatt



Olivia Cooke and Thomas Mann

BEANSTALK-TALL

and seemingly boneless, Greg Gaines (*Project X*'s Thomas Mann) is that guy who skims across the surface of high school, friendly with everyone but close to no one. Instead he spends endless hours with his equally solitary "co-worker" Earl (RJ Cyler), reimagining art-house-cinema classics with

pun-drunk titles—*A Sockwork Orange*, *Death in Tennis*—and pocket-lint production values.

The teenage-Truffaut act is working out fairly well for him until the day his mother (Connie Britton, lovely but underused) pushes him to reach out to a cancer-stricken classmate he hardly knows. Rachel (Olivia Cooke) isn't

psyched either; she's uninterested in pity and initially as wary as he is. But they both need to connect more than they need to stay cool, and a friendship blooms.

The movie, adapted by Jesse Andrews from his own award-winning YA novel, took home a Grand Jury Prize at Sundance earlier this year. So it's not

entirely surprising that its preternaturally wise, Pussy Riot-referencing kids and kooky adults (including Molly Shannon, Nick Offerman, and *The Walking Dead*'s Jon Bernthal) can feel less like real people than like a canny writer's audience-courting inventions. Andrews' brand of adorkability is an acquired taste, and a hurdle that viewers with a low tolerance for twee—you either have the *Juno* gene or you don't—probably won't clear.

But somewhere along the way *Earl* eases up on the suburban-Wes Anderson whimsy and starts to find its heart, infusing the story's self-conscious cleverness and trick-shot set pieces with something sweeter, sadder, and even a little bit profound. In other words, it grows up. **B+**

4 MORE PRECOCIOUS MOVIE TEENS

These kids aren't just all right—they're all smarter than you.

—LEAH GREENBLATT



Juno in *Juno*

Ellen Page is a tiny Yoda in a ponytail, wry and world-weary (if not so wise in the ways of birth control).



Harold in *Harold and Maude*

What's a droll, death-obsessed boy (Bud Cort) to do? Besides fall in love with a 79-year-old free spirit.



Hazel Grace in *The Fault in Our Stars*

Prepare to be wrecked by this adorable-teens-with-cancer story. That oxygen tube pumps pure emotion.



Charlie in *The Perks of Being a Wallflower*

He's a shy, awkward high school outcast, but also the sage dispenser of wisdom like "We accept the love we think we deserve."

CRITICAL MASS

For 10 current releases, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes



	EW	IMDb, METACRITIC, ROTTEN TOMATOES			AVG.
MAD MAX: FURY ROAD	B	86	89	98	91
SPY	B+	75	74	94	81
LOVE & MERCY	C-	73	80	88	80
TESTAMENT OF YOUTH	A-	72	79	83	78
INSIDIOUS: CHAPTER 3	C+	74	51	60	62
HUNGRY HEARTS	B-	62	43	59	55
SAN ANDREAS	B-	67	43	50	53
ENTOURAGE	B	80	38	31	50
POLTERGEIST	B-	52	47	32	44
ALOHA ↗	C-	52	40	20	37



Making *The Wolfpack*

Sometimes the best documentaries aren't the ones ripped from the headlines, but the small-scale stories about people you'd never normally meet. Here's how one filmmaker's curiosity about a very unusual family led to a fascinating journey that lasted nearly five years. —KEVIN P. SULLIVAN

LOCKED AWAY IN AN APARTMENT

in downtown New York City was a story waiting to be told. The six Angulo brothers—Bhagavan, Govinda, Narayana, Mukunda, Krsna, and Jagadisa—were kept inside their whole lives by a father who feared that outside influences would corrupt his sons. But in an ironic twist, the boys' isolated adolescence is what led them to the public spotlight at the Sundance Film Festival, where the documentary about their unusual upbringing, *The Wolfpack*, won the Grand Jury Prize.

The project began in 2010 with a chance encounter between first-time director Crystal Moselle and the boys. "I was walking down First Avenue in New York City, and I saw this kid run past me," Moselle says. "He had long hair, and something about him caught my eye. Then another one ran past me, and another. I just instinctively ran after them." At the time the brothers had been venturing outside for only a week, emboldened after Mukunda, 20, had escaped the apartment wearing a Michael Myers mask months earlier. Reluctant to speak at first, the Angulos returned Moselle's interest once they learned she was a filmmaker. Growing up, the brothers had obsessively watched and reenacted movies as a creative outlet.

Knowing little about their home life, Moselle first sought to chronicle their film remakes, but soon the Angulos began

opening up about their often-harrowing childhood. "It started out as a friendship and teaching us a little bit about the cameras, teaching us about shooting," Mukunda says. "And she would interview us as well, if we were comfortable with it. We'd say, 'Sure, why not?' "It's shocking that the boys' father, Oscar, who frequently comes across as a tyrant, would even allow Moselle to enter the home. "I think their dad saw opportunities for his children by meeting me," she says. "Everybody was like, 'He needs to be more of a villain' when we were in the editing process. But that's not what the situation is.... It's not just black and white." Moselle followed the Angulos for four and a half years—the making of the film and the boys' coming-of-age are inextricably linked. "That was a time when we just broke out," says Govinda, 22, now a camera operator. "I think we were growing, and Crystal was evolving as a filmmaker. We both kind of needed each other."



The brothers in costume for their homemade version of *Reservoir Dogs*

The Wolfpack

DIRECTED BY Crystal Moselle

R, 1 HR., 24 MINS.

By Chris Nashawaty

ODDBALL FAMILIES have always been catnip for documentary filmmakers—the most famous example, of course, being "Big Edie" and "Little Edie" Beale, the bickering and delusionally eccentric mother and daughter immortalized in the Maysles' rubbernecking 1975 classic, *Grey Gardens*. Now, 40 years later, Crystal Moselle has stumbled onto not only a terrific journalistic scoop but also a fine successor to that earlier film with her directorial debut, *The Wolfpack*. The subjects here are the six Angulo brothers, a close-knit clan of long-haired homeschooled teens living like Skinner-box shut-ins on Manhattan's Lower East Side. Forbidden by their paranoid Peruvian father from venturing outside more than a couple of times a year—his goal seems to have been to create his own tribe—the kids are forced to invent a hermetic world of their own imaginations, binge-watching movies like *Reservoir Dogs* and *The Dark Knight* and faithfully reenacting them with homemade costumes and props. For the most part they appear to be remarkably sane and well-adjusted, considering their circumstances. But as the film goes on, their rebellious thirst for freedom and independence slowly builds to a physical and psychological emancipation that Moselle never quite follows through on. Still, she's discovered a stunning, stranger-than-fiction story and tells it with sensitivity, intimacy, and compassion. In the end you'll be rooting for these poor kids to finally find some sense of peace in the great wide world beyond the prison of their cramped apartment. **A-**

Mia Wasikowska
in *Madame Bovary*



➔ Also Playing

Live From New York!

NR, 1 HR., 22 MINS.

At first you can't help but be impressed by the A-list guests and *Saturday Night Live* cast members (including producer Lorne Michaels) who pop up in director Bao Nguyen's documentary about the long-running sketch-comedy show. But soon it becomes clear why they've shown up: They're taking part in a tribute that's only slightly less self-congratulatory than *SNL*'s own 40th-anniversary special. Aside from audition footage of the original cast and a few glimpses inside the writers' room, there isn't much here that fans of a show that began as a voice

of the counterculture and became a mild cog in the establishment will find revelatory. Even the biggest knocks against *SNL* (that it was a boys' club, and a white one at that) are dismissed as old news. As infomercials go, the doc is funnier than a Sham-Wow! spot, but it's still an infomercial. You're better off reading Tom Shales and James Andrew Miller's book of the same title. **B-**—Chris Nashawaty **L**

Madame Bovary

R, 1 HR., 58 MINS.

This umpteenth adaptation of Flaubert's classic novel at least chooses its Emma wisely: Australian actress Mia Wasikowska (*Jane Eyre*),

with her skim-milk skin and watchful intelligence, deftly captures the desperation of a young woman suffocating in the stale air of a provincial town and a passionless marriage. Still, *Bovary* has never been the most sympathetic heroine—greedy, impulsive, and vain, she's essentially a Kardashian in a corset—and the version here feels both tonally mish-mashed (characters' accents, for one, veer wildly from Versailles

to Van Nuys) and too truncated to quite justify its retreading. **B**—Leah Greenblatt **L V**

Set Fire to the Stars

NR, 1 HR., 33 MINS.

Welsh poet Dylan Thomas, whose magnificent "Do Not Go Gentle Into That Good Night" meteorized him to greatness before his death at age 39, had the soul of John Donne and the appetite of Chris Farley. This biopic, directed by

Andy Goddard (*Down-ton Abbey*), focuses on Thomas' first visit to America in 1950, after he was enticed into a speaking tour by Harvard academic John Malcolm Brinnin (Elijah Wood). Shot in melancholy black and white, the film wallows too much in its subject's glumness, but it comes alive whenever TV actor and co-writer Celyn Jones, whose only previous film credit is 2005's *Lassie*, plays Thomas as a big shaggy dog. When the embalmed higher-ups at Yale flee in disgust after he wishes they were hermaphrodites—so that they could all fornicate with themselves—the poet practically drools. **B-**—Joe McGovern **L**

Eli Roth Presents The Stranger

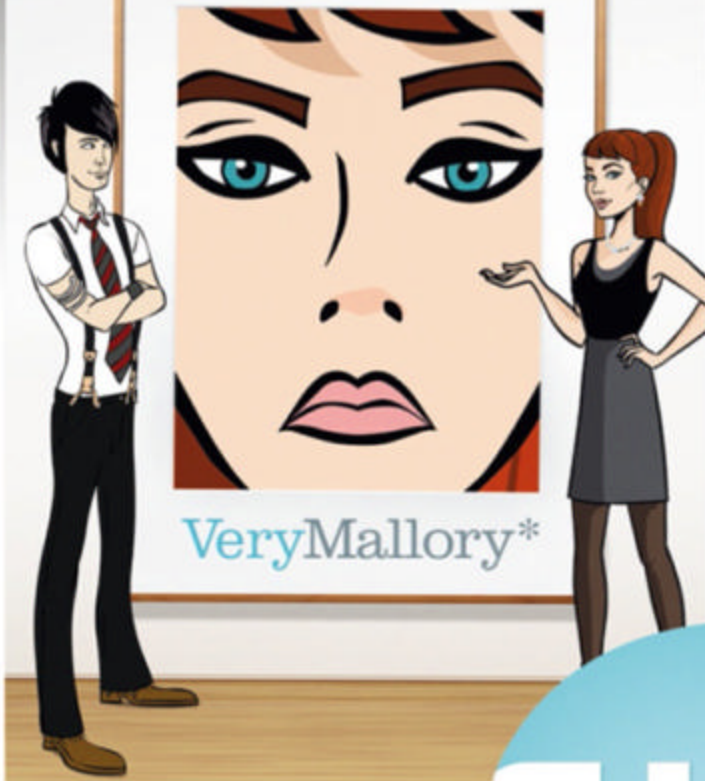
R, 1 HR., 33 MINS.

I'm not sure how much currency the label "Eli Roth Presents..." actually carries. Even the horror director's most loyal disciples may feel cheated by this pulseless thriller about a drifter (Cristóbal Tapia-Montt) who arrives in a small Canadian town looking for his wife and turns the place into an orgy of bloodshed. The characters are uninteresting, the mood is dour, and the big supernatural twist barely elicits a shrug. No thanks. **C-**—Chris Nashawaty **L I V**



Live From New York!

ORIGINAL ANIMATED SERIES

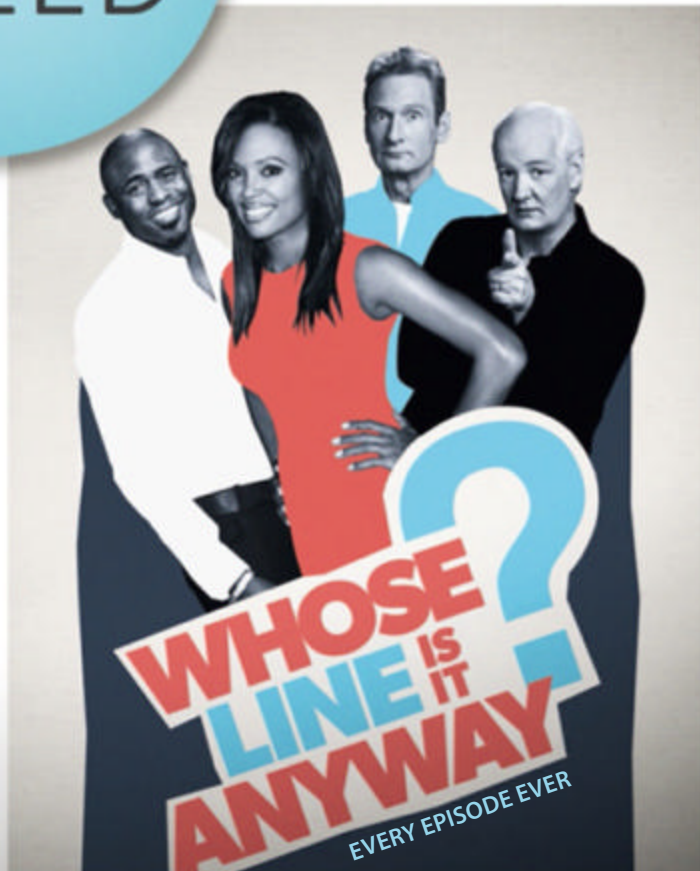


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Television



Taylor Schilling
and Laura Prepon

Orange Is the New Black

13 Episodes Streaming

NETFLIX

By Jeff Jensen

MOTHER'S DAY IS a riot for the locked-up ladies of Litchfield penitentiary. It's celebrated with a carnival for the prisoners and their families, with games for the children and a tumult of emotions for all. This extraordinary passage in the season 3 premiere of *Orange Is the New Black* tracks the reactions of its vast, diverse world of characters, creating a tapestry of vignettes, each a gritty, nutty gem. For religious Pennsatucky (Taryn Manning), Mother's Day means grieving past choices. For transgender Sophia (Laverne Cox) and her adolescent son, Mother's Day is...complicated. A piñata bash for the kids turns ugly when there's nothing inside. Cries supersincere Soso (Kimiko Glenn): "Oh my God, this is such a metaphor for their lives!"

It's also a metaphor for a season in which so many characters are forced to confront hard truths about their busted,



Uzo Aduba and Danielle Brooks

hollow selves and flawed strategies for fulfillment. For Nicky (Natasha Lyonne), that comes in the form of karmic comeuppance for years of using and abusing people. For Poussey (Samira Wiley), it's recognizing a dependence on alcohol, a revelation that comes via a story involving prison hooch. And a squirrel. It takes a pileup of poignant turns and quirky beats for this theme—and many others—to assert themselves. There's no big bad to embody big ideas, no intensifying turf-war conflict telegraphing the season's endgame—at least not until episode 4, when mounting intrigue over budget cuts leads to a game changer for Litchfield and supercharges the narrative.

As always, I'm awestruck and delighted by the imagination Jenji Kohan and her writers have for their enterprise. The flashbacks. The complex social vision. The inspired, ribald language. The surprising ways the characters reveal themselves in response to triggering events like a plague of bedbugs or an aptitude test. Not everything works as well as you'd like. Sometimes those surprising ways feel too arch or arbitrary—a rant by Carrie (Lea DeLaria) about *Roeb. Wade's* impact on crime rates, for example. And the season's most anticipated story line, Piper's (Taylor Schilling) reunion with femme-fatale lover Alex (Laura Prepon), is a mixed bag. It allows *Orange* to let rip with Piper's chaotic embrace of lesbian identity, but their chemistry—initially expressed through hate sex—and the resolution of key issues between them is contrived. Their relationship, and Piper in general, show signs of becoming more interesting in episode 6, when a new job brings her into contact with an alluring new inmate, played by Ruby Rose. Still, for every bit that clunks, a dozen others sing. Season 3 of *Orange* might be a slow peel with some sour bites, but its overwhelming richness reaffirms its standing as one of television's ripest, ziest shows. **A-**

BURNING QUESTIONS

How to Host a Prison Roast

It's the most dangerous gig of his career: Roastmaster General **Jeff Ross** gives a hard time to the inmates doing hard time at a Texas prison. Here, he explains how he braced for his unusual Comedy Central stand-up special *Jeff Ross Roasts Criminals: Live at Brazos County Jail* (June 13, 11 p.m.). —DAN SNIERSON

Obvious first question: Why?

I roasted Bieber. I roasted Sheen. I thought, "What's the next level of criminal I could go after? An actual criminal!" I've always been fascinated by criminals. Who are they? Why do they keep coming back to jail in large numbers?

Do they have a sense of humor?

Were you surprised that any prison agreed to let you do this?

When I first pitched it to Comedy Central, they said, "Other comedians have tried this before. There is so much red tape." All last summer, all last fall, I wrote letters. There must've been 150 rejections.... We got a little discouraged, but I kept thinking, "I only need one to say yes." Out of desperation, we took an ad out in a jailers' trade magazine—the *Variety* for law enforcement. We got a call back from [jail administrator] Wayne Dicky.... His main requirement was that we would pay for extra security, because to get 200 people into one room is a challenging exercise for the guards. And he wanted a month's notice so that he could use that as an incentive for good behavior.

Even though you spent some time getting to know the inmates, how scared were

you on a scale of 1 to 10?

Ten. I was terrified.... If somebody comes on stage to be roasted and they don't like what I say or the other guys laughing at them, there is nothing to stop them from popping me in the face. I can watch the footage and see that I'm stuttering and shaking.

Who did you ask for advice?

I watched Mo'Nique's [2007] special in a women's jail. She did something cool, more of a motivational talk. There's a couple comedians that you wouldn't know have done time, and I asked them for advice. I talked to a bunch of ex-cons. But my research was more academic. I wanted to learn more about incarceration. We say we're a free country, but we have more people locked up than any other place on earth.... It is the largest-growing demographic I could perform for. There are so many people going to jail, I want them on my side. I'm really big with men 18 to 49 doing 18 to 49.

Who is left on your roasting bucket list?

I'm really strongly thinking about roasting the police. It's like, "How do you do something even more dangerous?"



Jeff Ross

Jonathan Strange & Mr Norrell

Debuts June 13, 10 p.m.

BBC AMERICA

By Jeff Jensen

JONATHAN STRANGE & Mr Norrell, the 2004 fantasy opus by Susanna Clarke, is a sprawling saga about 19th-century frenemy magicians who revive the art of “practical magic” after years of its being merely an academic pursuit. They help win the Napoleonic Wars, they bargain and battle with sinister faeries conspiring against the crown, they try to protect Blighty from the legendary Raven King, and more—it’s a long book. It’s also a book wherein storytelling helps make the meaning: Clarke’s pastiche of period styles accentuates her commentary on English identity, and hundreds of footnotes chronicle the history of magic. It’s the novel Hogwarts-lit nerds read during their postmodern Pynchon phase.

This adaptation doesn’t offer a film-making equivalent for Clarke’s storytelling voice, but writer Peter Harness (*Wallander*) and director Toby Haynes (*Sherlock*) conjure a smart streamlining and handsome staging. It nails the portrait of two significance-starved wizards and their hubris. Eddie Marsan (*Ray Donovan*) is perfect as Norrell, a frumpy-grumpy owl bent on preserving magic by hoarding it. Bertie Carvel (*Les Misérables*) as Strange—a reckless prodigy—is lighter than I imagined the character, but his humor serves his morph from romantic hero to Romantic antihero. While short of magical, *Jonathan Strange & Mr Norrell* is nonetheless an enjoyable enchantment. **B+**



Marc Warren and Eddie Marsan



Shiri Appleby and Johanna Braddy

Getting Real With the Creators of *UnREAL*

Lifetime is busting open the doors to the fantasy suite with this new scripted series (airing Mondays at 10 p.m.) detailing the behind-the-scenes drama of a dating show. We asked creators Marti Noxon and Sarah Gertrude Shapiro about their inspirations. —SHIRLEY LI

How close to reality is *UnREAL*?

SARAH GERTRUDE SHAPIRO I had a day job [on *The Bachelor*] 10 years ago, so I don’t know how they make it anymore. But I’ve had a variety of jobs that informed these moral quandaries, those sexual politics the characters find themselves in.

MARTI NOXON A lot of that is based on anecdotal stories from people we know. After the show’s debut, people got in touch with us and were like, “Oh my gosh, you guys got it right,” which is chilling if you think about it. It’s kind of an open secret that although the shows aren’t scripted, a producer’s job is to get contestants to adhere to a role or a task.

What do you do to keep the show from turning into a direct spoof of *The Bachelor*?

NOXON It’s almost too easy to go in that direction. We wanted these characters to feel dimensionalized. I was in the camp of having very little sympathy for the contestants before this, but there’s no way someone who has never worked in reality can understand what they signed up for. It’s really unfair to judge these

people based on what we see on TV. **SHAPIRO** Being totally cynical about it wasn’t our aim. We’re making a character drama about true conflicts. The world is already covered in glitter; you don’t need to make it more silly.

You’re essentially writing two shows: *UnREAL* and the dating show it centers on, *Everlasting*. Does that make it doubly difficult?

NOXON Sometimes the network gave us what they wished was gonna happen on *Everlasting*, and we’d be like, “Not really the show we’re making!”

SHAPIRO We talked about these two worlds, that there are these beautiful butterfly people that live under the lights, and then the creepy mole people in the walls. This show is about when the mole people and butterfly people cross into each other’s worlds.

How will *UnREAL* work if it continues to another season?

NOXON We’re going to always retain the *Everlasting* moniker. You could do *Everlasting: The Golden Years*, only seniors this year! [Laughs] I mean, we would never do that, that would be—

SHAPIRO Pretty amazing!

NOXON Yeah, with their little go-carts? [Laughs]



Constance Zimmer

VARIETY

"'INSIDE OUT' proves to be the greatest idea Pixar has ever had: a STUNNINGLY ORIGINAL concept that will not only DELIGHT AND ENTERTAIN worldwide audiences, but also promises to forever change the way people think about the way people think, delivering creative fireworks grounded by a WONDERFULLY RELATABLE family story." — Peter Debruge

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INSIDE OUT HEADQUARTERS

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN



MUST WATCH OF THE WEEK

Series Debut

CATASTROPHE

FRIDAY, JUNE 19 | STREAMING | AMAZON PRIME

Can't wait for the return of FX's filthy, funny *You're the Worst*? Then we recommend this U.K. import, another show about a couple where one's from America, one's from the British Isles, and both should be applying soap and water to their mouths (as well as other orifices). Irish actress Sharon Horgan plays a London schoolteacher named Sharon who conceives a baby with comedian Rob Delaney's vacationing adman, Rob, even before the premiere's opening credits have begun. What does Sharon want to do? "I want to build a time machine out of your f---ing carcass and go back and make it un-happen," she informs Rob. Now, that would be a show we'd watch—and so is *Catastrophe*. Yes, this is edgy stuff: The sequence in which the preggers Sharon takes a puff on a cigarette rivals anything on *The Walking Dead* when it comes to sheer did-that-just-happen? TV. It is also hilarious, as Horgan and Delaney, who wrote the show together, play their characters off each other to perfection. The result may well turn out to be the *worst*—by which we mean the *best*—new comedy of the year. **A-** —*Clark Collis*

MONDAY JUNE 15



Series Debut

► **The Making of the Mob: New York**

10-11PM | AMC

Despite its roots in violence and exploitation, organized crime is an American tradition, and its rise is a fascinatingly brutal rags-to-riches story. Many of the tales told here will be familiar to anybody who binged *Boardwalk Empire*, but the characters at the center—particularly wiseguy icon Charles "Lucky" Luciano, the subject of the premiere—remain can't-look-away intriguing. The show mixes lushly rendered dramatizations with talking-head testimonials from experts, all held together by Ray Liotta's confident narration. While the presentation can get a little stilted, *Making* is a relatively clear-eyed look at a still-gripping mutation of the American dream. **B** —*Kyle Anderson*

► **The Fosters**

8-9PM | ABC FAMILY

The fam's Father's Day brunch gets, um, an extra serving of sausage when two dads show up instead of one.

► **American Ninja Warrior**

8-10PM | NBC

They're not teenage, mutant, or turtle, but I guess one out of four ain't bad.

► **Odd Mom Out**

10-10:30PM | BRAVO

Andy's mother wants a spot in an elite, invite-only cemetery. (Unlike other resting places, this one buries you five feet under so that you'll

still be above every one else.)

► **Murder in the First**

10-11PM | TNT

Tensions begin to rise as the manhunt heats up.

DITTO THAT

► **The Bachelorette**

8-10:01PM | ABC

Tensions begin to rise as the manhunt heats up.



TUESDAY JUNE 16



Series Debut

► **Proof**

10-11PM | TNT

If a cancer-stricken billionaire offered you \$10 billion in return for proof that there's an afterlife, what would you say? Yes, likely, unless you're Dr. Carolyn Tyler (Jennifer Beals), who isn't ready to admit that her recent near-death experience, in which she saw her deceased son again, was real. Her struggle—can a hard scientist take a leap of faith?—is well-trod TV ground, but Beals brings a sensitive, magnetic depth to an otherwise slow-moving drama. **B** —Shirley Li

Series Debut

► **Clipped**

10-10:30PM | TBS

Set in a Boston-area barbershop, the sitcom stars Ashley Tisdale, Mike Castle, and George "This Is Definitely Not Going to Be the Boston Comedy That People Will Remember Me For" Wendt.

Season Premiere

► **Tyrant**

10-11PM | FX

The volatile drama in the Middle East returns for another year. Oh, and also this TV show is coming back.

WEDNESDAY JUNE 17

► **Deutschland 83**

11PM-MIDNIGHT | SUNDANCE TV

The ecstatic '80s beats of Peter Schilling's "Major Tom" throb over the opening credits, zestfully setting the tone for this historical fantasia about a young soldier (Jonas Nay) from Communist East Germany sent to the West as a spy. Created by wife-husband team Anna and Joerg Winger, *Deutschland 83* is the first German-language show to air on a U.S. network (with subtitles and all)—and as such, its characters don't waste time pontificating about politics or nuclear proliferation when they can listen to "99 Luftballons." The series is imbued with retro cool and, similar to the winking hindsight of *Mad Men*, takes pleasure in mixing a complicated past with a keen sense of pop. **B+** —Joe McGovern



SERIES DEBUT

THURSDAY JUNE 18

Series Debut

► **The Astronaut Wives Club**

8-9PM | ABC

Nifty period fashion alone does not a compelling series make; you'd think ABC would get that by now. (Did we learn nothing from *Pan Am*?) Alas, there's not much to this long-delayed adapted drama—originally slated to debut last summer—beyond the perfect coifs and A-line dresses of its seven main characters, each of whom is married to one of NASA's original Mercury Seven astronauts. The women are interchangeable, the dialogue is boilerplate, and the choice to speed through two full years of astronaut selection and training in a single hour of television is baffling. It's almost as if they wanted us to make a lame "failure to launch" joke. **C-** —Hillary Busis



Season Premiere

► **Mistresses**

9-11PM | ABC

The two-hour premiere begins with Joss and Harry making out on the beach. Hopefully it ends with them getting swept up by a lethal sharknado attack.

► **The Comedians**

10-10:32PM | FX

The crew is forced to work on July 4. That's certainly no way to honor the brave men and women who died while fighting to make AMC's *Turn: Washington's Spies*.



► **Hannibal**

10-11PM | NBC

Will visits Lecter's childhood home in Lithuania. This must be part of NBC's plan to set up a prequel spin-off—*Hannibal: Kid Cannibal*.

Series Debut

► **Alone**

10-11PM | HISTORY

Ten stranded contestants document their own journeys in what's being called "the longest survival experiment on television," a title previously held by the cast of *Grey's Anatomy*.

► **Smile**

10-11PM | LIFETIME

A reality show about dentistry? Brace yourself!



Series Debut

► **Complications**

9-11PM | USA

Being a doctor is tough. Being a doctor who has to break the law to stop a young patient from being killed by gangsters? That's a new level of stress, but fortunately we have Jason O'Mara (*Life on Mars*) playing John Ellison, the doctor stuck in the middle of that mess. O'Mara makes John's struggles palpable, whether in a therapy session or in scrubs. But the show loses its edge thanks to an identity crisis, not to mention the clichéd dialogue between John and his wife (Beth Riesgraf). ("I am your wife. I need to know!" she shouts at one point.) The series can't decide whether to be a medical drama or crime thriller, doing neither well. O'Mara does his best to inject life, but the show's oddly dour tone simply makes *Complications* a sad case. **C+** —Jonathon Dornbush

FRIDAY JUNE 19

► Killjoys

9-10PM | SYFY

Hot spacefaring bounty hunters, huh? The remarkable *Killjoys* employs that tired chestnut (see: *Star Wars*, *Firefly*) with the hopes you'll also care about the backstories of its leads. Hannah John-Kamen's strong performance and plenty of family drama do result in some solid personal lore, but the show lacks a sense of place. Add in low production values, and it all ends up being a bit of a (sorry) killjoy. **B-** —Jonathon Dornbush



► CollegeHumor's Comedy Music Hall of Fame

10-11PM | IFC

Salute joke musicians like "Weird Al," Tenacious D, and will.i.am.

► Childrens Hospital

MIDNIGHT-12:15AM | ADULT SWIM

For an ideal Rob Corddry weekend, watch this and then *Ballers* on Sunday, where he plays the Rock's comic foil.



SERIES DEBUT

SATURDAY JUNE 20



Season Finale

► Orphan Black

9-10PM | BBC AMERICA

Somewhere between being attacked by a yeti and bungee jumping off the Empire State Building—that's where sharing a scene with the best actress on TV falls on the ol' Dalton Ross Fear-o-Meter. And yet I needed to conquer that fear for my cameo appearance alongside Tatiana Maslany in tonight's *Orphan Black* season finale. Could the fate of the entire season hang on my character, Denton (whom I like to describe as a mysterious rogue assassin, even if the show more modestly bills him as a mere campaign supporter of Alison's)? Well, no. But if you enjoy watching a pasty magazine writer (above, right) embarrass himself on national television, then this is definitely the episode for you. Oh, and more important—if Cosima dies, don't blame me! —Dalton Ross

SUNDAY JUNE 21

Series Debut

► Ballers

10-10:30PM | HBO

Fresh from saving people from an earthquake in *San Andreas*, Dwayne Johnson arrives on the small screen in the form of Spencer Strasmore, a defensive end forced into early retirement who now looks after the financial interests of fellow pigskin warriors. The Miami-based series features plenty of automotive and beachside real estate escapism, but underneath lurks a funny, fast-moving skewering of the same types of headline-grabbing controversies Roger Goodell would like you to forget. Anchored by the endlessly erupting volcano of charisma that is Johnson, *Ballers* provides all the thrill and allure of the NFL without fear of domestic violence or devastating head injuries. **A-** —Kyle Anderson



Season Premiere

► True Detective

9-10PM | HBO

Based on what HBO has revealed so far, here's what we know about the show's plot:

► The 74th Annual Peabody Awards

9-10:30PM | PIVOT

With an impressive roster that includes Bryan Cranston, Shonda Rhimes, and Key and Peele, this may as well be called the What to Watch All-Stars Ceremony.

Series Debut

► The Crimson Field

10-11PM* | PBS

It's a PBS lover's dream: a drama about WWI medics on the front line in France. *check local listings

Series Debut

► The Brink

10:30-11PM | HBO

The comedy stars Tim Robbins and Jack Black as (respectively) a secretary of state and a low-level foreign officer who must avert a geopolitical crisis. #Obama'sAmerica




Series Debut

► Poldark

9-10PM* | PBS

Looking to fill the *Outlander*-size hole in your life this summer? Let us introduce you to this lush 18th-century soap based on Winston Graham's novels. The story revolves around hotheaded hero Ross Poldark (*The Hobbit*'s Aidan Turner), who returns home to Cornwall, England, after the Revolutionary War only to find his late father's estate in shambles and his sweetheart (Heida Reed) married to his stuffy cousin. The series is impeccably produced, but the real draw is Turner, whose smoldering gaze—and slow-burning romance with spirited kitchen maid Demelza (Eleanor Tomlinson)—guarantees some steamy costume-drama sizzle to get you through the season. **B+** —Nina Terrero *check local listings

A close-up photograph of a woman with light brown hair and blue eyes, looking directly at the camera with a serious, slightly distressed expression. Her hair is styled in a braid. The background is a plain, light-colored wall.

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Music



The 12 Best Albums of 2015 (So Far)

Midyear report! From a rapper's groundbreaking set to a spectacular rock debut, the records you need to hear now. **By EW Music Staff**

BEST GAME CHANGER

Kendrick Lamar

To Pimp a Butterfly

With this cinematic dive into what it means to be black in America now, Lamar doesn't just avoid the sophomore slump—he drops a nuke on it so devastating, it has completely altered the hip-hop landscape.

BEST BREAKUP ALBUM

Björk

Vulnicura

Björk may be reeling from her

split from artist Matthew Barney, but it's been a boon for her music. Not since that dude dumped Adele has devastation sounded so gorgeous.

BEST ROCK IMPORT

Courtney Barnett

Sometimes I Sit and Think, and Sometimes I Just Sit

On her heady and head-banging debut, the hyperliterate Aussie drapes her rambling narratives and funny asides in jittery guitar heroics.

BEST COMEBACK**Sleater-Kinney***No Cities to Love*

The trio still snap and crackle on their first set since 2005. *No Cities* might sound chaotic at first, but each element—Corin Tucker's sweet snarl, Janet Weiss' rugged beats, Carrie Brownstein's noisy solos—is exactly in its right place.

BEST DRAKE ALBUM**Drake***If You're Reading This It's Too Late*

There's no easy radio hit here, and that's why it's exceptional. Instead of worrying about his Q rating, the rapper complains about girls who ask for his Wi-Fi password and gives shout-outs to his mom—in essence, the Drakest Drake record yet.

BEST-KEPT POP SECRET**Marina and the Diamonds***Froot*

The Hot 100 loves substance about as much as peanut butter loves pickles. But on her third album, the tiny Welsh firecracker born Marina Diamandis builds her best Trojan horse yet: an irresistible collection of spangly pop gems packed with smart-girl poetry.

BEST LEFT TURN**Alabama Shakes***Sound & Color*

The Shakes could have stuck with the vintage Southern soul that won them so much acclaim on their 2012 debut. Instead they get gratifyingly weird, dipping into spacey experiments and giddy fuzz-bomb freak-outs.

BEST CANYON-ROCK REDUX**Father John Misty***I Love You, Honeybear*

He may sound like he wandered

away from an L.A. ashram, but don't be fooled by the beatific-hippie vibes.

There's a killer songwriter's instinct beneath all those dreamy Laurel Canyon melodies (and possibly a shiv in that beard; the man can write a cutting lyric like nobody's business).

BEST CAMPFIRE TALES**Chris Stapleton***Traveller*

The country crooner's debut is full of charming devils, lapsed believers, and the havoc wreaked by drinking too much hooch, all delivered by one of Nashville's best new voices.

BEST INDIE-DISCO WORKOUT**Unknown Mortal Orchestra***Multi-Love*

The Oregon trio aren't just for acid-trip casualties anymore. On their third album, they punch up their psychedelic sound with funky grooves and singer Ruban Nielson's tales of polyamory and alienation in the age of *Portlandia*.

BEST NON-EDM EDM ALBUM**Jamie xx***In Colour*

From icy synthed-out ballads to heavy hip-hop bangers, Jamie xx's astonishing solo set (featuring cameos from his xx bandmates, rapper Young Thug, and dancehall star Popcaan) comes on like the best Pandora mix you've never heard.

BEST BASEMENT-ROCK RAGER**Metz**

//

These mild-looking Canadians revive the golden age of early Nirvana and '90s grunge with 10 walloping noise-rockers—but there are surprising hooks amid all the Sturm und Drang.

THE 5 POP HITS WE'RE NOT SICK OF HEARING (YET)

BEST ODD-COUPLE PAIRING**Taylor Swift feat. Kendrick Lamar**
BAD BLOOD (REMIX)

Even without the guest-star-studded video, Tay's Kendrick-assisted frenemy kiss-off erupts like a Michael Bay climax.

BEST ODE TO A MOVIE ICON**Fall Out Boy**
UMA THURMAN

In marrying the theme from *The Munsters* to rhapsodies about *Pulp Fiction*'s unforgettable muse, FOB finally harness the full power of pop pastiche.

BEST SLOW GROWER**Walk the Moon**
SHUT UP AND DANCE

The Ohio band are getting their moment at last. Their breakout 2014 single is the best love-at-first-sight rocker we've heard all year.

BEST UNSINKABLE SONG**Mark Ronson feat. Bruno Mars**
UPTOWN FUNK!

Sure, it's been dominating the airwaves for months, but this is the only thing we wanna hear while strutting down the streets in search of a fire-hydrant cooldown.

BEST FEEL-GOOD ANTHEM**Kelly Clarkson**
INVINCIBLE

No pop star can turn a bummer day around quite like Clarkson—and this is one of her most uplifting songs ever.

Kelly Clarkson, Fall Out Boy's Pete Wentz, and Taylor Swift



The World According to A\$AP Rocky

With two straight No. 1 albums—his latest, *At.Long.Last.A\$AP*, is out now—and a big-screen debut in the buzzy indie drama *Dope*, the Harlem-bred rapper, 26, shares what he's learned on his way to the top. —LEAH GREENBLATT

ON HOW LIFE HAS CHANGED SINCE HIS LAST RECORD

"I'd never been in love before. And I lost my best friend. [*Rocky recently broke off an engagement to supermodel Chanel Iman, and longtime collaborator A\$AP Yams passed away in January.*] It's trials and tribulations, you know? With the first commercial album, I had something to prove—that I could have mainstream success.... Now I'm anxious to show people a new sound, something that they're not used to or comfortable with, per se. I want to challenge their intellect and their chemistry."

ON LANDING A ROLE IN *DOPE* (DUE IN THEATERS JUNE 19)

"It didn't get offered to me. I had to do three auditions—two videos and one in person. It was supposed to be an indie film, maybe hit Netflix. I didn't think it would be [a big deal] at Sundance! Not out of 15,000 films. And an urban film at that? In 2015? It's a miracle. It's beautiful, man."

ON WHAT CONSTITUTES SUCCESS

"I work, and that's my Grammy, my Oscar, my Emmy, my Tony, my high school basketball trophy. Awards don't mean s--- these days. I think we're in a time where you don't have to worry about making mainstream hits, because you can be underground and make a lot of money touring and doing other things. But everyone doesn't have to be a rapper today. People try to find easy ways out—rap wasn't my easy way out. It was my *way* out."

ON EXPANDING HIS BRAND (OR NOT)

"You can't do everything at once, and I'm not here to try to be a jack-of-all-trades. If I agree to do something, I'm gonna give it my all. Like fashion: I'm not a fashion designer, and I don't

plan on taking advantage of that just because I'm a famous person or whatever. I never want to look like I'm only doing things for the sake of money. My integrity and my morals come first."

ON MICROMANAGING

"I'm not a control freak! Just creatively. [*Laughs*] I can take the backseat without a problem. It's not ego, I swear, I just don't really meet a lot of people with my vision.... If I hire you to do a video and I leave it in your hands, what if I don't like it? Artists show up to the studio and the song is already written for them. They go in, they sing it, come back out, service it,

put it in the machine, get somebody to direct it. They have stylists on set. I don't want stylists! This is me. I got out of bed and chose to wear this."

ON HANDLING HATERS

"At the end of the day, they don't need to know me. You could say, 'You're too black,' and it's just like, I like my complexion, I'm fine. 'You're broke, you don't have any money.' That's fine, I was poor my whole life. But the only thing that can touch me or affect me is if a fan or a follower of mine, when they critique my music, says, 'I don't like this. This is wack.' You know what I say? 'I'll do it better next time.'"



DEXTER NAVY



Books



China Rich Girlfriend

Kevin Kwan

NOVEL

By Hillary Busis

A **S THE GAP BETWEEN** the world's haves and have-nots yawns ever wider, fluffy novels about quotidian wealth just won't cut it. Sure, the socialites of chick-lit classics like *Bergdorf Blondes* paid beaucoup bucks for lavish summer homes and the perfect honey highlights—but did they ever drop \$195 million on a single work of art? Did they employ personal sommeliers and sushi chefs? Did they jet off to Paris on a moment's notice via private 747s tricked out with Russian reindeer leather sofas, karaoke lounges, IMAX screens, and fully functioning operating rooms—just in case?

Welcome to the world of *China Rich Girlfriend*, which picks up a few years after the events of Kevin Kwan's frothy 2013 best-seller, *Crazy Rich Asians*. In accordance with the Law of Sequels, it's more over-the-top than its predecessor—which is saying something, considering *Crazy Rich Asians* culminates in a \$40 million wedding. Here, the focus shifts from Singapore to China, an even more opulent playground: "These people aren't just everyday rich with a few hundred million," snobby matriarch Eleanor Young breathlessly explains to her son Nick, the hero of both novels. "They are *China* rich!"

Nick and his partner, American-born nobody Rachel Chu, learn as much when they travel to Shanghai, where they rub shoulders with the mainland elite. Other, slightly more potent threads follow Nick's cousin Astrid Leong—who's finding that marriage to a tech zillionaire isn't all it's cracked up to be—and the ultra-gauche Kitty Pong, a onetime sex-tape star looking to break into Hong Kong high society.

But plot is hardly the point of *China Rich*; it barely intrudes on the narrative until a series of last-minute soap-operatic twists unfolds. The characters, too, are flat, mostly because they're forced to spout clunky exposition and posh brand names in equal measure. Kwan relegates his wittiest writing to minor

details, like a hanger-on ingeniously named Perrineum Wang, and a string of wry footnotes. He just barely flirts with analyzing the ironies and psychology of conspicuous spending in an oppressive Communist nation. Which is a shame: *Girlfriend* could have been incisive as well as entertaining. Instead, it's more buoyant than rich. **B**

MEMORABLE LINES

"But where are the cabins?" Eddie asked, still confused. "Mr. Cheng, I'm afraid British Airways does not have private cabins in first class."



Aziz Ansari's Labor Of Modern Love

Unlike other comedians writing debut books, **Aziz Ansari** (*Parks and Recreation*) teamed up with a sociologist, Eric Klinenberg, to lift the fog of Gen-Y dating in *Modern Romance*. He swiped right on EW to share what he's learned. —MARC SNETIKER



First off, how is post-“I wrote a book!” life?

It's now “promoting a book” life, and I'm working on my new Netflix show at the same time, so my

hands are full. Life's good!

Why did you think comedy and sociology would make a good combo?

When I was going out [to publishers] with the idea, I was really clear I [didn't] want this to be a book of essays about my dating life or a regular humor book because, to me,

if I have any funny stories, I would rather just do those in my stand-up. I wanted to try to do something that worked both as sociology and humor.

Did your co-writer, Eric Klinenberg, learn anything about comedy?

He got a little glimpse into the comedian's life, but what's interesting is how much overlap there is. They're both professions where you're just trying to make observations about the world that have resonance.

Did you ever take a sociology class in college?

Never. But like I said, it weirdly overlaps with the comedy I was doing. In

my stand-up specials I talked about online dating, and I didn't know anything, so I would just ask people in the crowd about their experience and learn that way. I guess that was me dipping my toe into the pool.

You did interviews in Paris, Tokyo, Buenos Aires...did you run into any trouble with this topic abroad?

In Japan, it was definitely a little weird because we had a language barrier and they're also a bit shyer about talking about sex. In America, people were less shy about opening up, maybe because I do stand-up and people feel like I've talked to them and my intentions were good.

Give me a stat that rocked your world.

In 1967, they did a study that said 76 percent of women would marry someone they were not romantically in love with. That one blew me away. It was really tough talking to these older women in retirement homes who had a big regret in their lives, who yearned for a period when they weren't encumbered by the responsibilities of a family and could just have fun. And it's like, wow, that's all me and anyone my age does now, and we take it all for granted.

How much do you now want to urge people to change their dating ways?

The idea was never to be an advice book, but it helps to have some take-away. If you're a guy texting a girl, the book's making the plea that, just for a *second* before you write this thing, imagine being in her shoes and what's in her phone and how best you can really present yourself.

What did you learn in hindsight about Tom on *Parks and Rec*?

You don't really see him dating that much, but it was probably slim pickings in Pawnee. [Laughs] I imagine he probably overcomplicated things and didn't even realize.

What didn't you include in the book that you wish you could have?

Honestly, there could be a whole other book written about really young people in high school. Man, they're crazy!

Picture This!

The summer's best books for the preschool set feature bold art and fresh, zany stories.

—TINA JORDAN



1 Float
Daniel Miyares

When a small boy fashions an origami boat out of newspaper, he soon finds it's no match for the rainstorm. He's disconsolately clutching the soggy piece of paper when his dad steps in and saves the day.

3 Polar Bear's Underwear
Tupera Tupera

What's more shriekingly funny to a 3-year-old than a lost pair of underwear, especially if it belongs to an adorable bear cub? Not much. And the art is blocky and charming.

5 Bulldozer's Big Day
Candace Fleming & Eric Rohmann

While the diggers, rollers, and other big trucks toil away at a busy construction site, a dejected little bulldozer worries that he won't be allowed to help.

7 Pool
JiHyeon Lee

Lee's stunning book has no words, so young readers can dream up their own stories as they play along with two shy children at a crowded swimming pool.

2 Troll and the Oliver
Adam Stower

A snaggletoothed blue troll plots to capture—and eat—a little boy, but he's quickly disarmed by the child's cake-baking ability. Bonus: a recipe for troll cupcakes!

4 Rude Cakes
Rowboat Watkins

Who knew baked goods could be so naughty? An annoying little pink cake who doesn't listen to his parents, share his toys, or say "please" or "thank you" gets his just desserts.

6 Outstanding in the Rain
Frank Viva

A boy's birthday at Coney Island unfolds in a punchy retro palette—aqua, mustard, brown, cream, red—and cutouts create new images and words on every page.

8 The Land of Lines
Victor Hussenot

Kids of all ages will lose themselves in the pages of Hussenot's wildly original graphic novel, which follows the adventures of a boy, a girl, and a fetching yellow monster.

Lunchables

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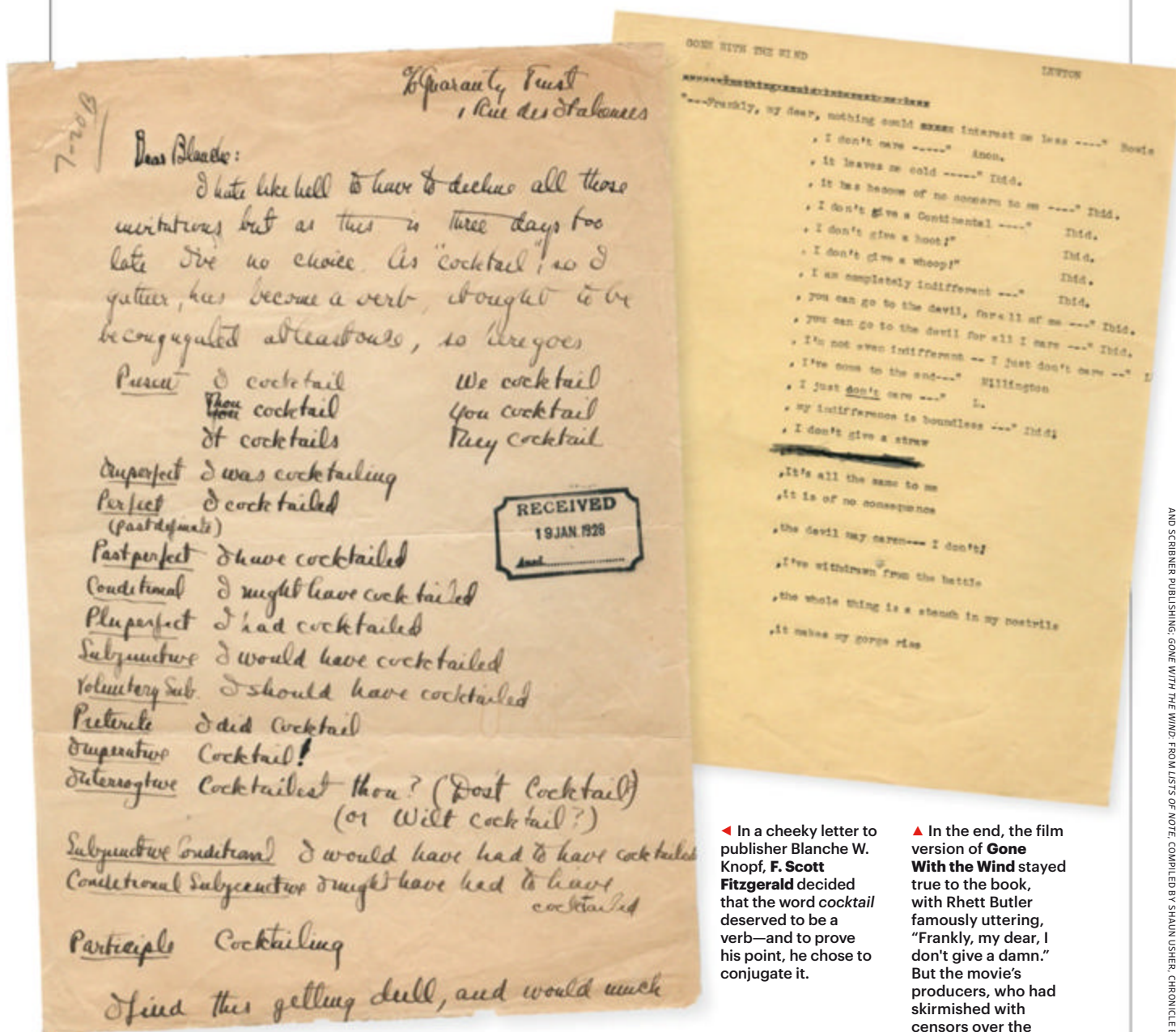
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The Ultimate Book of Lists

Shaun Usher, who brought us *Letters of Note*, last year's fabulous collection of correspondence, is back with a book that consists, simply, of famous rarely seen lists. —TINA JORDAN



◀ In a cheeky letter to publisher Blanche W. Knopf, **F. Scott Fitzgerald** decided that the word *cocktail* deserved to be a verb—and to prove his point, he chose to conjugate it.

▲ In the end, the film version of ***Gone With the Wind*** stayed true to the book, with Rhett Butler famously uttering, “Frankly, my dear, I don’t give a damn.” But the movie’s producers, who had skirmished with censors over the mild profanity, drew up a list of alternative last lines.

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark



A Sister Act remake?!
We want nun of it.



A Sister Act remake?!
Such a novice mistake.



How is she going to get away with *this* murder?



Lifetime's *Full House* biopic releases cast photo, and it is in *big* trouble, mister.



Walmart hopes to boost employee morale by playing less Celine Dion and Justin Bieber. Because those two things are definitely comparable.



Mattel introduces new ankle joints for Barbie so she can wear flats. But OMG, *not* with that outfit.



The Los Angeles-set *Walking Dead* spin-off will feature no woods—just plenty of plastic.



Community airs its series finale. Yeah, sure.



New *Star Wars* comic reveals Han Solo was married, officially making Chewie the world's most literal beard.



A Sister Act remake?!
We couldn't be nunhappier.



With Emmy, Oscar, and now Tony, she's almost an EGOT. Can someone give this woman a soothing audiobook to read, please?



You mean we can clone dinosaurs but we still can't figure out how to clone Chris Pratt?



#TrueDetectiveSeason3



The Weeknd's "Can't Feel My Face" is the summer disco cure for your "Uptown Funk!" syndrome.



Pac-Man gets inducted into World Video Game Hall of Fame, as 2015 continues to be worst year yet for Q*bert.



Look, it's that horse that won that thing!



Look, it's that show about that thing!



Björk's human butterfly:
what happens when good insects go bjä

SISTER ACT: EVERETT COLLECTION; (4) DION: MICHAEL BLUMEN/GETTY IMAGES; THE UNAUTHORIZED FULL HOUSE STORY: SCOTT SCHAEFFER/LIFETIME; JURASSIC WORLD: CHUCK ZLOTNICK; PAC-MAN: NAMCO BANDAI GAMES INC.; Q*BERT: DISNEY; RIZZOLI & ISLES DOUG HYUN/NTI; AMERICAN PHAROAH: KEVIN MAZUR/GETTY IMAGES; PRINCE GEORGE AND PRINCESS CHARLOTTE: HIRI THE DUCHESSE OF CAMBRIDGE/GETTY IMAGES; BJÖRK: C.F. L'AMIGAN/WIREIMAGE.COM; HELEN MIRREN: WALTER MCGRIDE/WIREIMAGE.COM; STAR WARS: EPISODE IV—A NEW HOPE: LUCASFILM; COMMUNITY: TRAE PATTON/YAHOO!/SONY PICTURES TELEVISION; BARBIE: MATTEL; THE WALKING DEAD: GENE PAGE/AMC (2)

**TIM
ROBBINS**

**JACK
BLACK**

**WELCOME TO
A WORLD OF
TROUBLE**

**THE
BRINKSM**

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A promotional poster for the TV show True Detective. It features a close-up of Colin Farrell wearing sunglasses and a dark suit, holding a small object in his hands. The background is a chain-link fence. The text is overlaid on the image.

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